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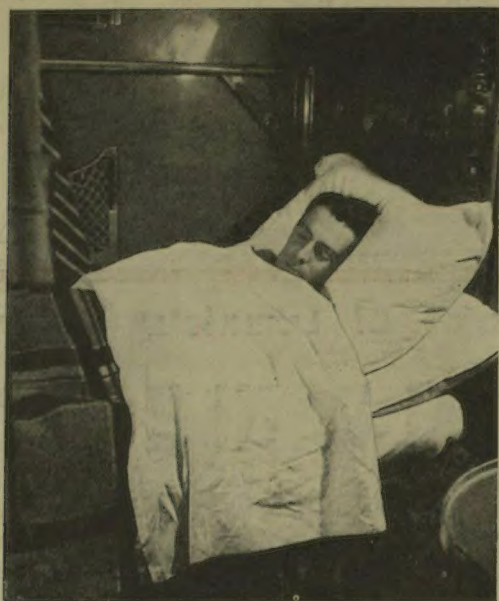
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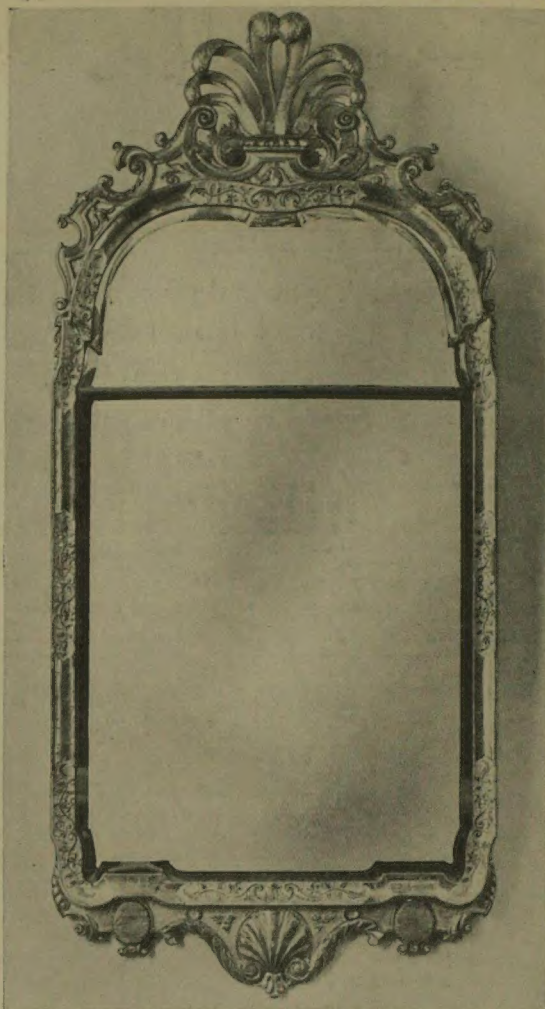
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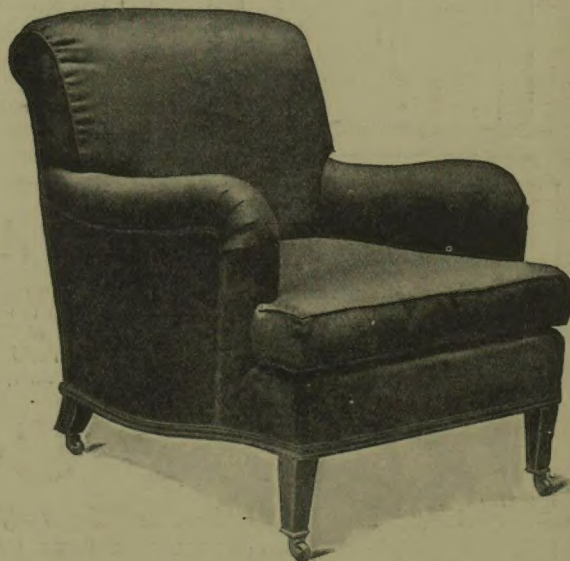
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SATURDAY, DECEMBER 24, 1938.



**THE ST. PAUL'S CRIB: A TABLEAU OF THE NATIVITY PLACED IN THE SOUTH NAVE IN ST. PAUL'S, FOR THE SECOND YEAR IN SUCCESSION, AS A FEATURE OF THE CATHEDRAL'S CELEBRATION OF THE FESTIVAL.**

A feature of Christmastide at St. Paul's Cathedral in past years has been the large Christmas-trees presented by the King, which have been illuminated and placed in the floodlit western portico. This year one of these trees has been placed inside, and the Crib, which was an innovation last year, is again to be seen in its position in the last arch in the south nave. It was designed by the Cathedral

authorities and has a canopy background of blue and gold tapestry. The platform consists of slate-grey boards and is surrounded by small candles which are being kept alight while the Crib is in position. The figures are in drab colours with the exception of the Madonna, who is dressed in blue. In front is a Persian carpet on which stand two stone-coloured pots filled with flowers.

PHOTOGRAPH BY WILLIAM DAVIS.





By ARTHUR BRYANT.

DURING the war which, thanks to Mr. Chamberlain—and, so far as one can judge from the public utterances of the hour, scarcely anyone else—still maintains its distinguishing titles of "great" and "last," cases occurred of the troops fraternising on Christmas Day. With the coming of Christmas Eve a lull would set in all along the western front and the sound of firing would cease altogether. Presently someone would hoist a white flag above the parapet on one side or another, and soon little groups would emerge spontaneously and stroll towards each other, making friendly signs and endeavouring to speak one another's language. Soon the whole of No Man's Land would be occupied by fraternising crowds, exchanging cigarettes and gifts of food. Authority, powerless to intervene, averted its eyes. Somebody would pull out from some recess of his person a mouth-organ or an accordion and start to play. There would be songs and even carols. It was a kind of unconscious and spontaneous protest of that common, decent humanity, of whom Christ is the supreme embodiment and representative, against the heartlessness and inhumanity of the idolatrous abstractions which men in authority set up as rules of conduct and enforce on their fellows. It could only live for that one day, and when the spirit of Christmas was past, it was soon forgotten. But the miracle is that the recollection of the day of Christ's birth had this power to restore men, even though only temporarily, to sanity and to the realisation of what they were doing. For of all the futile and purposeless forms of human activity, the organised killing and maiming which is dignified by the name of modern war is the most purposeless and futile. Christmas Day in the trenches in 1914 symbolised the fact.

Later, as sense of humour—which is nothing less than the ability to see the human reality through the pompous pretences of idealised abstractions—became atrophied by the solemn nature of the hostilities in progress, the politicians and the High Commands succeeded in stopping the custom. Christianity and "frightfulness"—the military virtue most advocated in the latter stages of the war—were recognised to be ill bedfellows. And when, under Mr. Lloyd George's strenuous leadership and by virtue (which is now forgotten) of the unpretending and uncomplaining heroism of the ordinary British soldier, we swept forward to the final holocaust, victory and a peace that was to resurrect within a generation everything we had fought to destroy, the practice had almost faded from living memory. The dead, in a less infuriate world, perhaps remembered it.

Is it too late to begin to do so now? Since those early days of the war what a mournful procession of events confronts us, each recalling the same lesson that inhumanity in pursuit of an ideal achieves nothing but new cruelties and new sufferings! We can remember, if we wish, the mire and agony of Passchendaele; the howl from the Press at the suggestion that peace and an end of slaughter was possible until the German people had been made to

suffer the full punishment for the crime and folly of their leaders; the revolutions and massacres in Russia and Spain; the martyrdoms of China and Abyssinia; the collectivisation and starvation of myriad and silent multitudes on the Asiatic plains; the iron rise of the Dictatorships; and now—the latest chapter of that cruel and insane history—the beatings and kickings and revilings of poor defenceless Jews. Nor is there any reason to suppose that this latest chapter will be the final one: already the doctrine of hatred against the latest perpetrators of

and humble men it does good. But in common humanity moral indignation is perilously near allied to the corroding acid of hatred, and no historian—whatever a moralist may say—can be blind to the inevitable and appalling consequences of hatred. They are written in letters of blood and tears on every page of the troubled chronicle of this man-inhabited planet.

In 1919 in the House of Lords, the British Foreign Secretary, at the end of his peroration on the Peace Treaties, quoted Shelley's great lines from the final chorus of *Hellas*:

The world's great age  
begins anew,  
The golden years return,  
The earth doth like a  
snake renew  
Her winter weeds outworn:  
Heaven smiles and faiths  
and empires gleam  
Like wrecks of a dissolving  
dream.

How ironical in the light of after events and of what we now know of the tortured state of Europe in that year of so-called peace and victory that quotation seems to-day! And how much more apposite the closing verse of the chorus:

Oh cease! must hate and  
death return?  
Cease! must men kill and die?  
Cease! drain not to the dregs  
the urn  
Of bitter prophecy.  
The world is weary of the  
past,  
Oh, might it die and rest  
at last.

From such thoughts to those of Christmas seems a long cry. Christmas is the time of all others when we are reminded of Christ's divinely simple commandment to men to love one another. "Judge not and ye shall not be judged, condemn not and ye shall not be condemned: forgive and ye shall be forgiven." It is a strange commentary on the times that amid all the calls to indignation and hatred uttered in Press and on platform during these weeks of Advent the one voice which has clearly reiterated the supreme Christian lesson has been not that of a prince of the Church but of an actress with Jewish blood, driven from her native land by persecution, warning her countrymen and ours not to answer hate by hate or abuse by abuse. That, and the recollection of the quiet lover of peace who flew to Munich and offered his own career and good name to calumny and misrepresentation that the folly of the past might not be repeated, may cause men to pause for a while this Christmas from the angry words they write and utter and to reflect where

their wrath may be leading the world. To cast the hate out of one's own heart is the only way we shall ever get our neighbour to cast the hate out of his. I know that this will be regarded as folly by many. There is a passage of Dostoevsky that seems best to answer their worldly wisdom: "If this faith of ours be a dream, then how long is it to wait ere ye shall have finished your edifice, and have ordered everything justly by the intellect alone without Christ? . . . In truth, they have a greater faculty for dreaming than we have. They think to order all wisely; but, having rejected Christ, they will end by drenching the world with blood. For blood crieth again for blood, and they that take the sword shall perish by the sword."



THE DRAMA OF THE EDDYSTONE: PRINCIPAL KEEPER JORDAIN, WHO WAS SERIOUSLY ILL, BEING LOWERED INTO A TRINITY HOUSE BOAT BY A BOSUN'S CHAIR; AFTER REPEATED ATTEMPTS TO BRING HIM OFF—LASTING NEARLY TEN DAYS—HAD BEEN FRUSTRATED BY HEAVY SEAS AND MISHAPS.

An early stage of the "drama of the Eddystone," where the attempts to get off Principal Keeper Jordain, when he became seriously ill with an internal complaint, were frustrated by heavy seas, was illustrated in our last issue. On December 14 another attempt failed; for although a breeches-buoy was rigged up and food and relief keepers landed, the sick Principal Keeper collapsed from nervous tension just as he was being brought to the door of the lighthouse. On December 17, contact was made by line with the lower door of the lighthouse, and Mr. Jordain was lowered down, seated in a bosun's chair, the operation being performed with great care and lasting about ten minutes. It was found that his condition had recently improved. (G.P.U.)

aggression is being preached anew as a sacred duty—a new crusade, a new holy war, a new mangling of innocent bodies and vain rending of human hearts.

Ay, look: high heaven and earth ail from the prime foundation;  
All thoughts to rive the heart are here, and all in vain:  
Horror and scorn and hate and fear and indignation  
Oh why did I awake? When shall I sleep again?

We are told that we must not condone cruelty and that it is morally wrong not to protest with indignation at every manifestation of cruelty. I cannot answer for the ethics of moral indignation: there may be times when, in the mouths of virtuous



## A CENTRE FOR OFFERINGS: THE KING'S CHRISTMAS-TREE IN ST. PAUL'S.



ONE OF THE KING'S CHRISTMAS-TREES PLACED, FOR THE FIRST TIME, INSIDE ST. PAUL'S: THE DECORATED TREE, ROUND WHICH GIFTS FOR THE DISTRESSED WERE LAID BY THE PUBLIC.

The King has continued the custom, started by King George V., of making a gift to St. Paul's Cathedral of Christmas-trees from Sandringham. In previous years these large trees have been placed in the portico, but this year it was decided to place one outside the Cathedral and the other inside. The tree inside is surrounded by a barrier and in the area thus enclosed offerings are being placed as Christmas gifts

for the relief of the distressed in the poorer parishes of London and in China. The need for toys, clothing and tinned foods has been particularly stressed, but anything can be left at the base of the tree. The scheme started on December 19 and will end to-day (December 24). The King has also presented a tree to Westminster Abbey, at which gifts for children in hospital were also presented.

PHOTOGRAPH SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.



# LEAVES FROM A PHOTOGRAPHER'S NOTE-BOOK: EVENTS IN PICTURES.



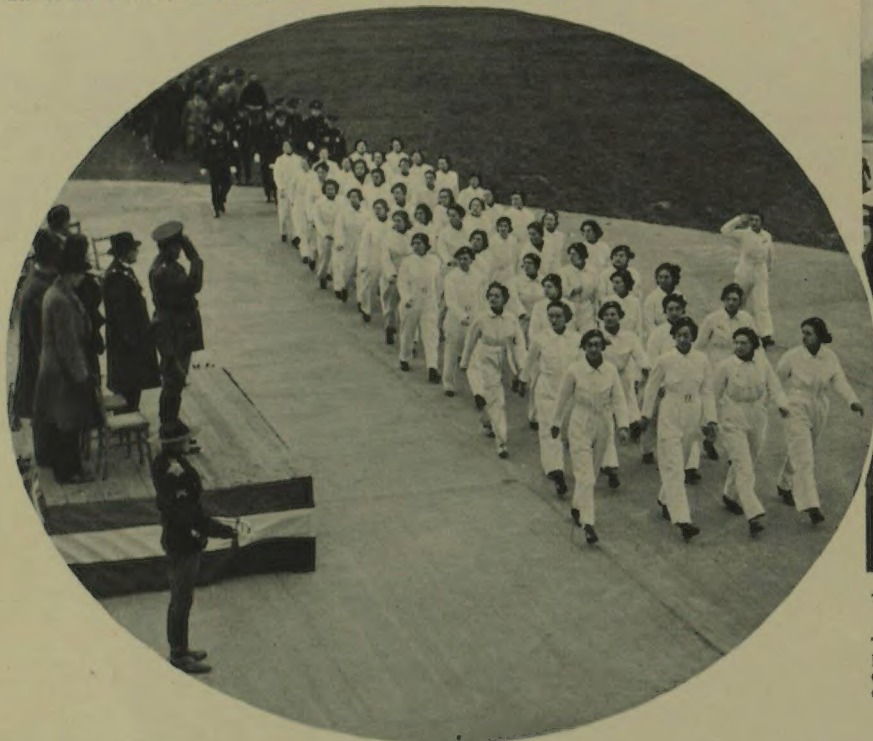
TWO TREASURES OF THE HEARST SILVER SALE: THE "PUSEY HORN," BOUGHT FOR THE VICTORIA AND ALBERT MUSEUM (BELOW); AND THE BOSTON OAR.

One of the most historical pieces in the Hearst silver sale at Christie's was the Anglo-Saxon ox-horn, with English silver mounts, known as the Pusey horn. It was given by King Canute to William Pusey. It was acquired by the Victoria and Albert Museum for £1900. The National Art-Collections Fund, in conjunction with the Boston Preservation Trust, purchased for presentation to the Boston (Lincs.) Museum the silver-gilt mace, in the form of an oar, by Benjamin Pyne.



A.R.P. AT ROEDEAN: GIRLS SEATED, DURING PRACTICE, IN THE SCHOOL'S UNDERGROUND SHELTER, WHICH ACCOMMODATES NEARLY 500 PEOPLE.

A series of trenches and dug-outs were recently completed at Roedean, the famous girls' school at Brighton. The system provides accommodation for all the pupils and staff, totalling nearly 500. The 1000 ft. of trenches are electrically lit and it has been found during practice that the entire school can be evacuated in seven minutes. Each girl has a peg for her gas-mask in the shelter. (Fox.)



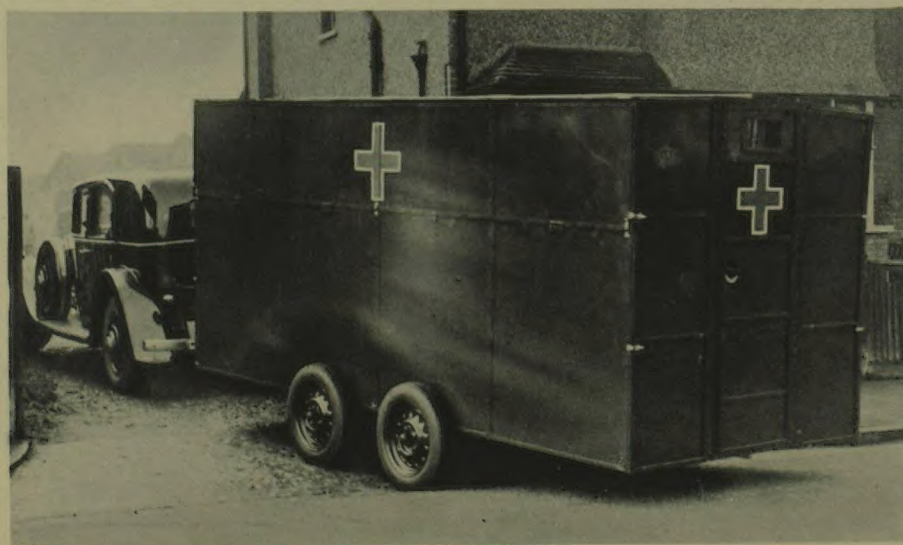
CIVILIAN AIR ORGANISATIONS ON PARADE: WHITE-OVERALLED MEMBERS OF THE WOMEN'S NATIONAL AIR RESERVE MARCHING PAST AT ROMFORD AERODROME, ESSEX.

On December 18 Lieut.-Colonel Stuart Mallinson inspected three civilian air organisations at Romford Aerodrome, Essex. On parade were representatives of the Civil Air Guard, the Air Defence Cadet Corps, and the Women's National Air Reserve. The members of the Women's National Air Reserve wear white overalls and looked very effective as they swung past the saluting-point. It was announced that gliding camps are to be established to train the boys of the Air Defence Cadet Corps. (C.P.)



THE ANNUAL PASSING-OUT PARADE AND INSPECTION AT SANDHURST: THE CADETS MARCHING PAST GENERAL SIR REGINALD S. MAY, WHO TOOK THE SALUTE.

The annual passing-out parade and inspection at the Royal Military College, Sandhurst, took place on December 17. The gentlemen cadets were inspected by General Sir Reginald S. May, Quartermaster-General to the Forces, who took the salute from the steps of the College. After the inspection the King George V. banner was handed over to No. 5 Company, which had won the distinction of Champion Company, and the sword of honour was presented to Senior Under-Officer C. Blair. (P.N.A.)



A NEW FORM OF COLLAPSIBLE AMBULANCE WHICH SHOULD PROVE INVALUABLE FOR A.R.P. PURPOSES: THE VEHICLE BEING TOWED BEHIND A CAR.

A vehicle has recently been designed which seems to have many of the advantages required for A.R.P. purposes. It takes the form of a collapsible ambulance which, it is claimed, can carry twelve people and a nurse. It can, however, be folded to a width of only two feet four inches, so that it may be kept in a confined space, or pushed along the pavement when the road is impassable owing



SHOWING HOW THE VEHICLE CAN BE FOLDED UP AND PUSHED THROUGH A NARROW OPENING: THE AMBULANCE READY FOR STOWING AWAY.

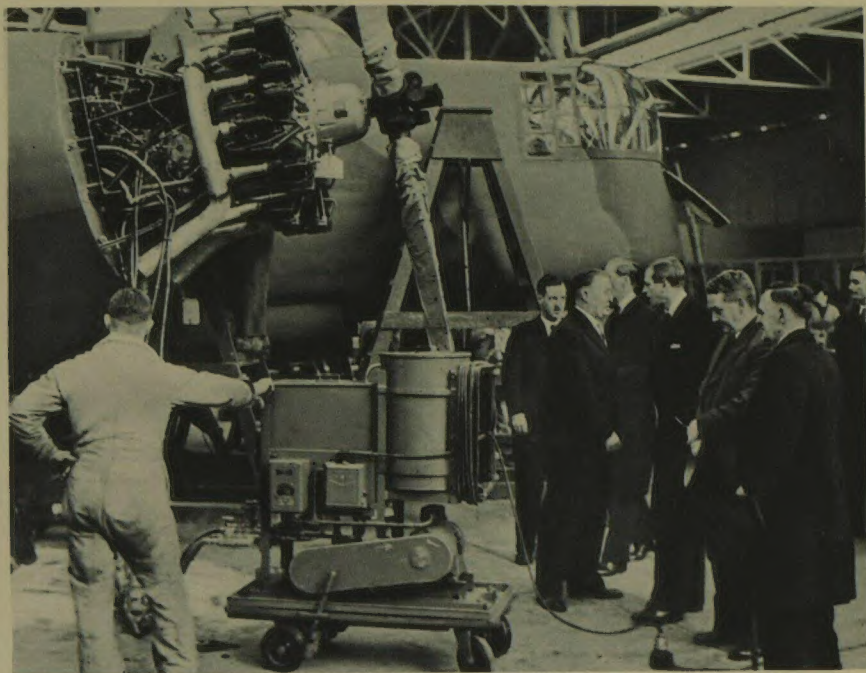
to some obstruction. The ambulance is built to be towed behind a private car and, in an emergency, any number of them could be quickly brought into use, as the amount of space required for storing them when folded should not be very great, while power to take over private cars would no doubt be easily obtained at the outbreak of hostilities. (Fox.)



## A WINDOW ON THE WORLD: HAPPENINGS AT HOME IN PICTURES.



THE DUKE OF KENT INSPECTING THE FRAMEWORK OF AN OLD WAR-TIME 'PLANE UNDER THE WING OF A HUGE "ENSIGN" AIR-LINER; DURING HIS MIDLANDS TOUR. Before starting his tour of the community centres in the Midlands, the Duke of Kent inspected, on December 14, the Armstrong Whitworth aircraft factory near Coventry. After being received at the railway station by the Mayor, the Duke drove to Baginton Aerodrome, where he was shown the final stages in the production of civil and military aeroplanes. He went on to aero-engine component works at Stoke, Aldermore, controlled by Rootes Securities, and made a tour of them. He talked



THE DUKE OF KENT INTERESTED IN TECHNICAL DETAILS OF AIRCRAFT MANUFACTURE: H.R.H. TALKING TO AN EXPERT AT THE ARMSTRONG WHITWORTH WORKS. with various craftsmen whose work interested him, and also ex-Servicemen whose war records he recollected, besides operating a control for shaping impeller blades. On the same day his Royal Highness also made a tour of the activities of the National Council of Social Service in Warwickshire, and on the subsequent days of his three-days' tour of the Midlands, the Duke visited Birmingham, Cannock Chase, and clubs for the unemployed in Burton-on-Trent district. (Photos., P.N.A.)



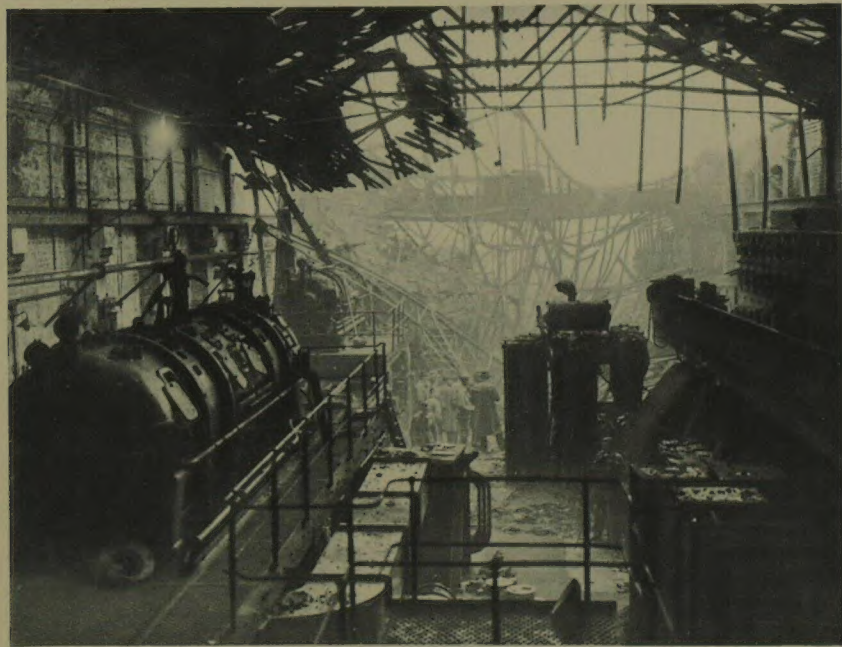
ETON ENTERTAINS WORKING-MEN FROM THE NORTH: BOYS WITH THEIR GUESTS WATCHING THE FOOTBALL MATCH BETWEEN THEIR RESPECTIVE TEAMS.

A party of eighteen young miners and mechanics from Auckland, Co. Durham—of whom twelve were unemployed—paid a visit to Eton, and were entertained as guests of the College on December 15. They are members of the St. Helen's Social Centre Club, which Eton "adopted" two years ago. After a night in the College, the party breakfasted with the boys, and attended service in the Chapel. Later they saw work begun in the class-rooms, and they were taken on to Windsor to see over the



BEFORE THE FOOTBALL MATCH BETWEEN ETON AND ST. HELEN'S SOCIAL CLUB: THE CAPTAINS OF THE TEAMS SHAKING HANDS.

State Apartments and St. George's Chapel. On their return they visited the tuck-shop and ate buns and biscuits with the boys; toured the College buildings and visited Upper School. They lunched in the various houses, and played an Association football match, which was watched by a large crowd. It ended in a draw, 2-2. The teams then had tea in College Hall, and were later addressed by the Provost, Lord Hugh Cecil. (Photos., Planet News.)



WHEN A "BLACK-OUT" IN THE THAMES VALLEY WAS CAUSED BY A POWER-STATION FIRE: THE SEVERE DAMAGE AT THE KINGSTON GENERATING WORKS.

A fire which occurred at Kingston Corporation power-station on December 14 caused damage estimated at over £100,000 and entirely dislocated the electricity supply of half a dozen towns in its area. The theatres did not open; cinema performances were stopped; and restaurants, public houses, and factories and works had to carry on by candlelight. Emergency lighting was also used in local hospitals, where in at least two cases surgeons operated by torchlight. Thousands of consumers in their homes



HOW THE SEARCHLIGHTS FROM AN ANTI-AIRCRAFT BATTERY WERE USED TO HELP FIRE-FIGHTERS AT THE KINGSTON POWER-STATION OUTBREAK.

and motorists on the roads were affected by the "black-out." It was stated that the fire was caused by the blowing-out of a switchboard in the engine-room. When the firemen arrived the roof was in flames, and they could do nothing till the 33,000-volt grid circuit was disconnected. Engineers worked all night under searchlights operated by Territorials, to repair the damage, and the resources of the Central Electricity Board were employed to provide an emergency system. (L.N.A.)



## FROM GREENLAND'S ICY MOUNTAINS TO AFRIC'S GOLDEN SAND.

"ATLANTIC CIRCLE": By LORD MOYNE.\*

An Appreciation by SIR JOHN SQUIRE.

FOR a good many years, Lord Moyne, then known as Mr. Walter Guinness, was in politics; he was even at one time Minister of Agriculture, a job now almost as harassing as the Irish Secretaryship used to be. Since he went to the Lords, he has to a large extent forsaken politics (although, at this moment, he is in Jamaica, or thereabouts, as Chairman of a Commission) and taken to wandering the world in his yacht, and writing books about his wanderings. Had it not been for an accident, he might never have been in politics at all. "When," he says, "the South African War deprived me of university education, and turned my life into less placid paths, I was intending to devote myself to biological pursuits." However, he is not so old as all that; he is still, I believe, in his fifties; and he may still make his mark as a marine biologist. He possesses the yacht "Rosaura," 700 tons, which is a good start.

His latest cruise can only be described (as his title indicates) as a round trip around the Atlantic. He went from Southampton to Gambia, thence to Pernambuco, looped and looped up the coasts of South America, of the Gulf of Mexico, of the United States, of Canada, Labrador, and Newfoundland; crossed to Greenland, managed to get to Angmassalik, and so back to Southampton. Before that, as a sort of prologue, he went to Iceland, to Scoresby Sound (there was a miraculous freedom

the surface. The latter includes both active swimmers, such as most of the fish and squids, and smaller, more inactive creatures, whose powers of swimming are limited, their movements being largely controlled by the ocean currents in which they drift." "The most important difference," he goes on, "between plants and animals is in their methods of feeding. Plants can manufacture their sugars and starches from carbon dioxide and water in the presence of sunlight, and they take in their other requirements in the form of inorganic salts dissolved in water. These relatively simple foods are built up into proteins and

me that he would likelier have been (as he is now becoming) a man of letters, with a delight in the human scene and in the description of it. Any page of this book will show an example of straight writing and straight observation. Lord Moyne has the directness of Defoe. "There is always a strange mystery and charm about an uninhabited island. Owing to the lack of water, men can never have lived here, and the insect population took active measures to make our invasion unpleasant. Only in New Guinea have I suffered so much from insect bites. Every tree was swarming with ants, and I counted 300 lumps all over my body, which did not cease their itching in a few hours, as with mosquito bites, but for two or three weeks afterwards kept flaring up into violent irritation."

That makes me feel I am wrong again: who but a born scientist would have counted those bites? The truth is that Lord Moyne has both the interest in fact and the pleasure in statement. Whether he encounters deep-sea fish or Indians in Guatemala, he is equally interested, and tells us what he has seen in "plain, blunt language." "There," he implies, "are the facts as I saw them; I may be wrong, but this is what I saw." Talking of the annual murder of seals, whose skins adorn women much less ornamental and intelligent than they, he says: "One cannot contemplate the destruction of these attractive and



WITH LORD MOYNE IN JAMAICA: A BEAUTIFUL SCENE PHOTOGRAPHED WHILE RAFTING DOWN THE RIO GRANDE THROUGH BAMBOO FORESTS.



A RELIC OF ONE OF THE VANISHED NORSE SETTLEMENTS IN GREENLAND SEEN BY LORD MOYNE'S PARTY, NEAR JULIANEHAAB: THE RUINS OF A TWELFTH-CENTURY CHURCH AT KAKORTOK.

Julianeab is the centre of the only region in Greenland where conditions are suitable for sheep-farming, and it was in the Eriksfjord near by that Erik the Red settled at the end of the tenth century. The church at Kakortok had an east window with a rounded arch splaying inwards with a strong resemblance to ancient churches in the west of Ireland. Lord Moyne considers that the Norse settlements were brought to an end as much by starvation as by Eskimo hostility.

from ice in those seas), and to the North Cape. Then he came back and wrote this book.

The late Lord Spencer (who wore an extremely high collar), when he was Lord Althorp, said to an astonished House of Commons: "I am not an agricultural labourer." By the same token, I am not a marine biologist. Lord Moyne's preface rather terrified me; I thought he was going to take me as deep as ever plummet sounded, and that I should have to review a book (although that is sometimes a journalist's duty) on a subject about which I knew nothing. But, mercifully, most of the marine biology is relegated to an appendix, which is written by "another hand," namely, Mr. John Colman.

I confess that, in spite of my ignorance, I found Mr. Colman's appendix fascinating. He has the sense of his audience, and begins from the beginning. "The animals," he says, "in the open ocean can be considered in two categories, the first containing those which live on the bottom, and the other those which live in mid-water, and at

protoplasm, which are chemically very much more complicated. Animals can only alter and cannot make anew either proteins or carbohydrates, and can use for food only organic material consisting either of other animals or of plants." The prologue leads to an account of the researches, plates of deep-sea fishes ("codfish from fifty fathoms frequently reach the surface with their stomachs protruding from their mouths"), and a statement that the expedition's collections are now being examined by the British Museum (Natural History).

Doubtless the expedition will prove, after due examination has been made, to have added to the sum of human knowledge about plankton and deep-sea fishes. But, as I read the body of the book, I wonder whether Lord Moyne, had there not been a South African War, would have been a marine or any other kind of a biologist. Frankly, it seems to



PHOTOGRAPHED BY LADY BROUGHTON NEAR GAMBIA RIVER, WEST AFRICA: SOME OF THE NUMEROUS ANCIENT STONE CIRCLES, EVIDENTLY MADE BY WORKMEN USING IRON TOOLS, AND POSSIBLY BY CARTHAGINIANS BROUGHT IN FROM SETTLEMENTS ON THE WEST COAST.

Photographs by Lady Broughton; Reproduced from Lord Moyne's "Atlantic Circle," by Courtesy of the Publishers, Messrs. Blackie and Son.

intelligent beasts under circumstances of great cruelty without a shudder, and it is astonishing that the seals . . . are so prolific as to be able to bear such an enormous annual massacre. J. C., however, points out that the outpost Newfoundland is as poor as the average Greenlander, and that the \$50 which a man may make in the seal-hunt may easily mean the difference between poverty and starvation."

There is the statement. Where is the commentary? It rests in Lord Moyne's bosom.

\* "Atlantic Circle." By Lord Moyne. Illustrated. (Blackie; 18s.)



## PEOPLE IN THE PUBLIC EYE: PERSONALITIES AND EVENTS OF THE WEEK.



### THE GRAND DUKE VLADIMIR.

The Christmas visit of the Grand Duke Vladimir, legitimate claimant to the Russian throne, to Germany has attracted great interest in view of the reports in Paris of German plans for installing him as titular head of the Ukraine. The Grand Duke denied the existence of any such schemes.



### MR. ANTHONY EDEN IN AMERICA: BROADCASTING AT THE GREAT DINNER GIVEN BY THE NATIONAL ASSOCIATION OF AMERICAN MANUFACTURERS IN NEW YORK.

One of the most important functions attended by Mr. Anthony Eden, M.P., during his visit to America was the dinner of the National Association of Manufacturers given at the Waldorf-Astoria, New York, on December 9, at which 4000 people were present. Mr. Eden's speech, in which he spoke of the challenge that was now being presented to democracy, was broadcast.



### LADY MAR AND KELLIE.

The Countess of Mar and Kellie, the well-known society hostess, died on Dec. 16. After her marriage to the Earl of Mar and Kellie, in 1892 she was distinguished both for her social activities and public services, her chief interest being nursing. She has entertained royalty several times in recent years.



### SIR ROBERT McDOUGALL.

Well known for his generous services to the National Trust. Died December 15. Made many gifts to the National Trust (being instrumental in the preservation of some beauty spots in Derbyshire, particularly Dove-dale), besides other notable benefactions.



### CECILIA COLLEDGE, WINNER OF THE BRITISH FIGURE-SKATING CHAMPIONSHIP; WITH MEGAN TAYLOR (LEFT), SECOND; AND DAPHNE WALKER (WHO IS ONLY FOURTEEN), THIRD.

Miss Cecilia Colledge retained the British figure-skating championship, when she defeated Miss Megan Taylor, at Wembley on December 13. Miss Taylor is the world champion. Miss Colledge scored 1887.5 points against Miss Taylor's 1838.5.



### COLONEL VALERI CHKALOFF.

The famous Soviet long-distance flier. Killed on December 15, when testing a new type of aeroplane. Took part in the first record-breaking long-distance flight from Moscow to California over the North Pole last year.



### MR. JAN MASARYK.

The Czechoslovak Minister in London, who is relinquishing his post. A son of the late President Masaryk of Czechoslovakia. He has planned a visit to the U.S.A., where he is a personal friend of many years' standing of President Roosevelt.



### MAJOR-GENERAL J. M. R. HARRISON.

Recently appointed Lieutenant-Governor of Jersey, succeeding Major-General Sir Horace de Courcy Martelli in 1939, when the latter's term of office expires. Served throughout the war in the Royal Artillery. Has recently been commanding 2nd Anti-Aircraft Division.



### MEMBERS OF THE CZECH FINANCIAL MISSION PHOTOGRAPHED IN LONDON: (L. TO R.) DR. KRAL, DR. POSPISIL, AND DR. ROSSI.

A Czechoslovak Financial Mission recently visited London. It included the former Minister of Finance, Dr. Pospisil, Dr. Rossi, of the Finance Ministry, and Dr. Kral, of the Czech National Bank. The Mission returned to Prague on December 18, somewhat disappointed with the results of their talks with British Treasury experts.



### DR. SCHACHT IN ENGLAND: THE PRESIDENT OF THE REICHSBANK WITH HIS HOST, MR. MONTAGU NORMAN, AT THE LATTER'S LONDON HOME.

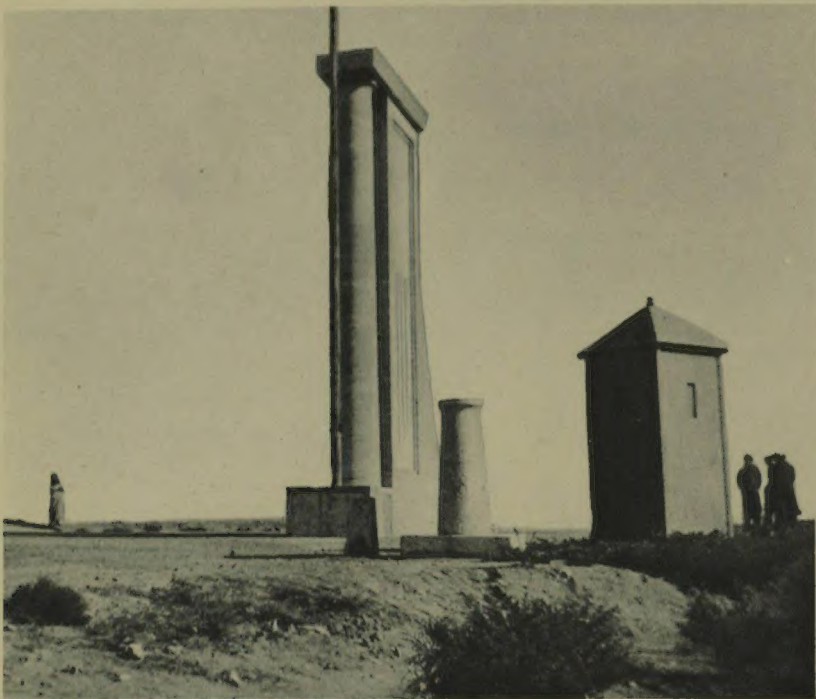
Dr. Schacht, President of the Reichsbank, returned to Berlin after his unofficial visit to London, on December 18. He had informal talks with Cabinet Ministers, Bank and Treasury officials and members of the inter-Governmental Committee dealing with the German refugee problem. Dr. Schacht, it seems, had a plan for facilitating Jewish emigration from Germany.



# THE TUNISIAN "MAGINOT LINE" AND GARRISON.



THE TUNISIAN "MAGINOT LINE": A PHOTOGRAPH SHOWING THE TOP OF ONE OF THE UNDERGROUND FORTRESSES (CENTRE) WHICH FACE TOWARDS LIBYA AND ARE CONSIDERED TO BE IMPREGNABLE AGAINST ATTACK.



SHOWING A TALL MONUMENT (CENTRE) WHICH STANDS AT THE END OF THE MILITARY ROAD RUNNING RIGHT ACROSS LIBYA TO THE EGYPTIAN BORDER: THE FRONTIER BETWEEN TUNISIA AND ITALIAN LIBYA.



PARADING AT MIGRAM, IN THE OASIS OF GABES, BEFORE LEAVING FOR THE TUNISIAN "MAGINOT LINE": THE 18TH SENEGALESE REGIMENT OF THE FRENCH COLONIAL INFANTRY BEING INSPECTED BY THEIR COMMANDING OFFICER.

Tunisia has become a centre of interest since the demonstration in the Chamber of Deputies, in Rome, on November 30, when shouts of "Tunis! Tunis!" and "Nice!" were raised at the conclusion of a speech made by Count Ciano. Subsequently demonstrations in favour of these demands occurred in many parts of Italy, and there were counter-demonstrations in France and Tunis. In order to prevent incidents a large number of Mobile Guards were drafted into Tunis, but extensive precautions of a military nature have not apparently been taken, as there is already a garrison of thirty thousand regular soldiers which could be reinforced, should the need arise, from Algeria and Morocco. The danger of invasion from Tripoli is guarded against by a "Maginot Line" which has been built in the Medenine region and includes the great salt lakes, while a base for naval operations is provided by Bizerta, which has been enlarged and improved. Tunisia is, therefore, always prepared to resist attack. Although Signor Mussolini made no mention of the Italian demands when speaking at Carbonia, in Sardinia, on December 18, the crowd once more shouted "Tunis! Tunis!" as he concluded. (Planet.)

# A FEATURE OF THE GREAT TREK CELEBRATIONS.

On "Dingaan's Day," December 16, South Africa celebrated the centenary of the battle of Blood River, where the Zulu power was crushed by the Voortrekkers, by the laying of the foundation-stone of a Voortrekker monument (illustrated in colour in our issue of December 17) on a hill overlooking Pretoria. The celebrations have lasted for four months or more and their most picturesque feature has been the modern ox-wagon trek from the Cape to Pretoria, a symbolical reproduction of the Great Trek itself. The idea originated with the Afrikaans Language and Cultural Association and the proposal aroused so much interest that instead of one wagon, as originally suggested, there were eventually eight on the road, following the historic routes of the Trekkers to Pretoria and Blood River. Large crowds turned out to welcome them at every town and commandos of mounted men were formed to escort them. The Vierkleurs, the four-coloured flag of the Transvaal and of the Orange Free State, flew at the head of every procession together with the Voortrekker flag. Two of the wagons passed through Johannesburg on December 3.



A FEATURE OF THE GREAT TREK CELEBRATIONS WHICH CULMINATED WITH THE LAYING OF THE FOUNDATION-STONE OF A VOORTREKKER MONUMENT AT PRETORIA: OX-WAGONS ON THE TRANSCAAL HIGHVELD ON THEIR WAY TO PRETORIA.



WELCOMING THE OX-WAGONS, REPLICAS OF THOSE USED BY THE VOORTREKKERS, AT JOHANNESBURG: WOMEN ON COMMANDO, AT DAWN, CARRYING THE VOORTREKKER FLAG OF THE NATAL REPUBLIC AND THE OLD TRANSCAAL VIERKLEUR.



AT THE MAYORAL RECEPTION AT JOUBERT PARK, JOHANNESBURG, FOR THE MODERN "VOORTREKKERS": THE OX-WAGONS—ONE A REPLICA OF THE "JAWBONE" WAGONS USED A HUNDRED YEARS AGO—AS A CENTRE OF INTEREST.



## THE ENIGMA OF GRÆCO-BUDDHIST ART IN INDIA.

DISCOVERIES IN THE SWAT VALLEY ON THE NORTH-WEST FRONTIER. DURING THE FIRST ARCHAEOLOGICAL EXPEDITION IN THAT REGION: SCULPTURES REVEALING GREEK INFLUENCE FOUND AMONG THE RUINS OF BUDDHIST MONASTERIES.

By PHILIP WRIGHT.

Photographs by the British Expedition to the Swat Valley. (See Illustrations on pages 1190 and 1191.)

Mr. Wright was a member of the expedition which spent this summer excavating Buddhist remains in the Swat Valley, on the North-West Frontier of India north of Peshawar, and in making an archaeological reconnaissance of the Oxus territories in North Afghanistan. The expedition, led by Mr. Evert Barger, of the University of Bristol, had the support of the Victoria and Albert Museum and of the Royal Geographical Society. The present article deals with the

its present ruler, an orderly native State. That Swat, known as Udyana in ancient times, was an important centre of Buddhist art and learning during the early centuries of our era is evident from the accounts of the Chinese pilgrims who came to India to visit the holy places of Buddhism. Hieun Tsang, who visited Swat early in the seventh century, when its Buddhist foundations were already in decline, says that the country contained 1400 monasteries. This may be a pious exaggeration, but, judging by the ruins still visible, this fertile valley was then, as now, one of the most prosperous parts of the whole Frontier area.

In 1926, Sir Aurel Stein surveyed some of the chief Buddhist sites in Swat, but before this summer no archaeologist had ever received permission to excavate there. The expedition made its first base at Barikot, camping at the foot of a hill once stormed by Alexander on his triumphant passage to the Indus. Barikot village, with its flourishing bazaar, lies at a point where three side valleys meet the main valley of the Swat River. It is the natural focus of what must in Buddhist times have been a thickly populated area. Part of the work of the expedition was to map all the remains that could be traced of ancient monasteries, shrines, forts, villages or areas of cultivation—to reconstruct, in fact, a small but perhaps typical piece of Buddhist landscape.

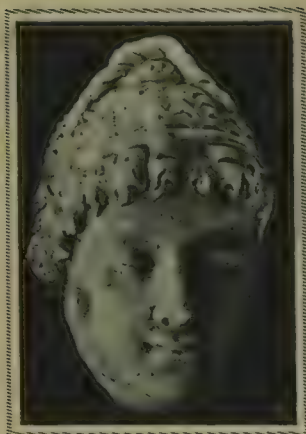
The first part of the summer was devoted to exploring and excavating a number of monasteries. All these proved to be built on the plan already familiar from Takht-i-bahi. Their chief feature is a large stupa standing in a paved courtyard and often surrounded by irregular rows of small stupas undoubtedly built at different times as votive monuments. The walls of the stupa court are composed of contiguous niches which once sheltered life-size images. A court surrounded by cells for the monks; a walled enclosure probably used as a meeting hall; and various cells or niches evidently designed to house colossal figures of Buddha—these make up the complex of the average Gandharan monastery.

The stupas and niches of the monasteries were once richly decorated with sculptures in stone or stucco, on both of which paint and gilding were freely used. Not only has almost all this colouring disappeared, but the great majority of the sculptures are found displaced, battered and broken. During the whole of this summer's

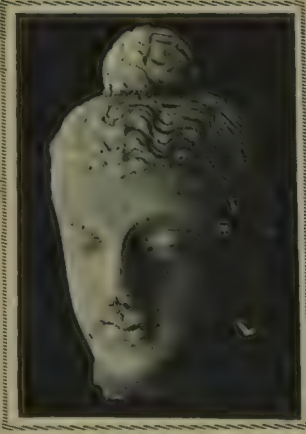
excavations only one figure was found *in situ* (on the base of a small stupa), and even this had suffered the common fate of decapitation, probably at the hands of Muhammadan iconoclasts. Moreover, even the most remotely secluded of the sites excavated had not been spared the attentions of treasure-seekers burrowing at random for *butanka*,

as the sculptures are called locally.

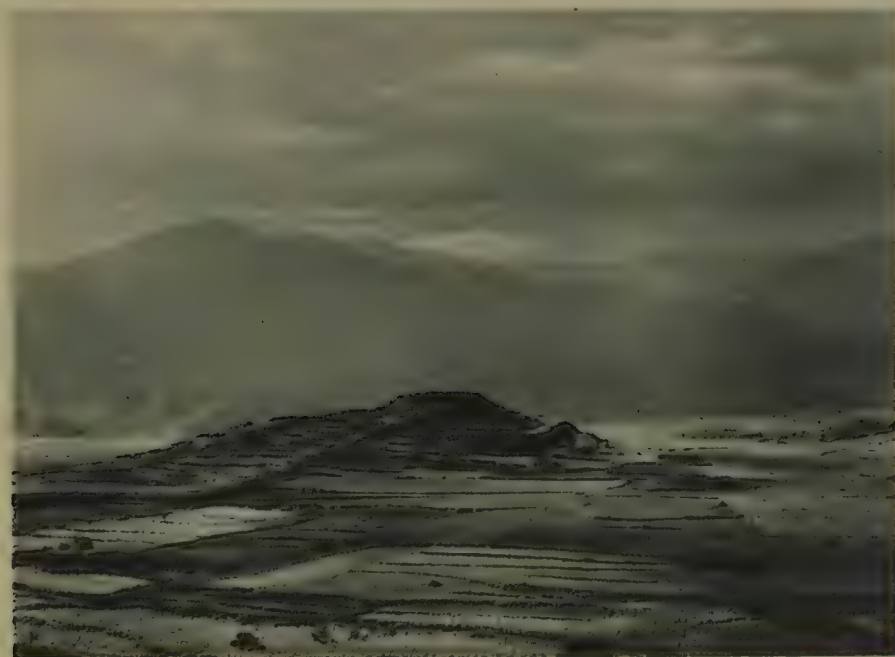
Amluk, a shrine perched on the top of a mountain 4000 feet above the valley, was excavated by two members of the party who lived in a cave at the site and employed the local shepherds as diggers. Some of the friezes, depicting scenes from the life of Buddha, which once decorated the bases of the small stupas, are of a high order of workmanship, and a panel showing Buddha surrounded by lesser divinities and disciples who urge him to expound the law (Fig. 19) is an example of Gandharan art at its best. Among the figures recovered was a large seated Buddha (Fig. 8), whose Indian face contrasts oddly with the Greek treatment of his garments, and an almost grotesque Buddha head of an unusual type (Fig. 18). From Abarchina (Fig. 4), a monastery containing no fewer than four large stupas, comes the seated Bodhisattva shown in Fig. 10. His squat body and disproportionately large head, with its ugly and expressionless face, belong to a type of figure



1. A STUCCO HEAD OF A BODHISATTVA, FROM ABARCHINA, SWAT. (About 8 in. high.)



2. A STUCCO HEAD OF BUDDHA, FROM ABARCHINA, SWAT. (About 8 in. high.)



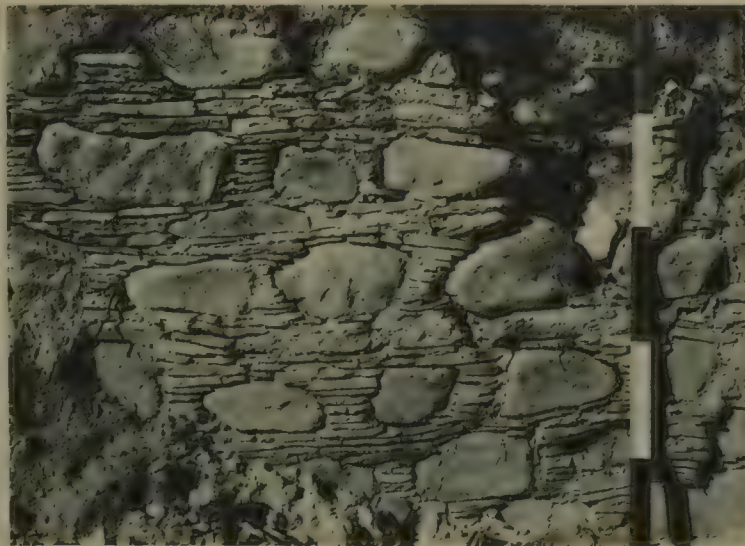
3. IN THE SWAT VALLEY: JAMPURE DHERAI, AN ACROPOLIS MOUND NEAR CHARBAGH, FOUND ON EXCAVATION TO CONTAIN NO MONASTIC BUILDINGS, BUT GANDHARAN WALLS AND MUCH POTTERY.

Swat excavations; a subsequent article will describe the results of the expedition's work in Afghanistan.

It is almost exactly one hundred years since the first pieces of sculpture showing the influence of the Greek artistic tradition were dug up on the North-West Frontier of India. During that time many thousands of examples of Græco-Buddhist sculpture have come to light all over the ancient Gandhara, from the Western Punjab to the Kabul Valley. Yet the history of this hybrid style is still far from clear. Whence came the artists who applied the classical motifs of the Mediterranean to the decoration of Buddhist monasteries in Afghanistan and India? How much the school of Gandhara owes to the tradition planted in these regions by Alexander and kept alive during the last two centuries B.C. by the Greek kings of Bactria and their successors south of the Hindu Kush; how much, in the centuries which followed, to the contacts of the Indo-Scythian kings with the civilisation of the Roman Empire—these are some of the questions waiting to be answered.

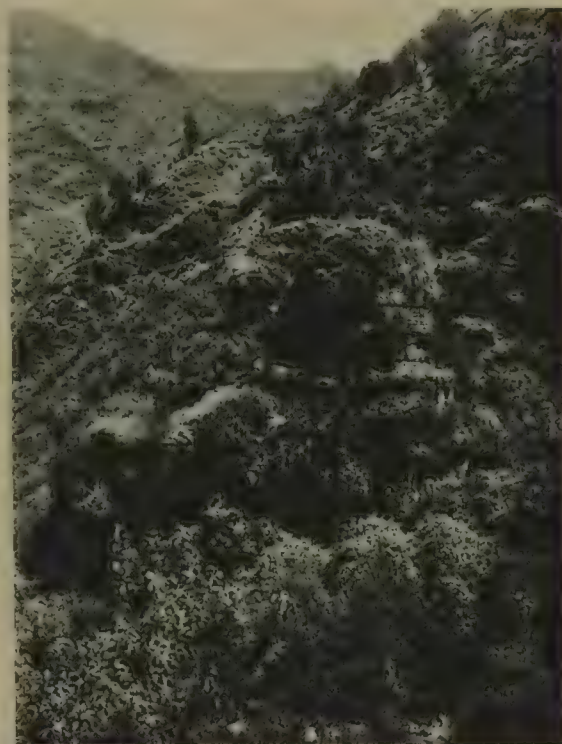
The purpose of this summer's expedition was to search for evidence which might throw new light on some of these problems. Up to the present no archaeological chronology has ever been established for Gandharan art, chiefly because most of the sculptures have reached museums and collectors without any reliable indication of where and how they were found. A few systematic excavations have been made—by the Archaeological Survey of India at Taxila, Takht-i-bahi, and Sahr-i-bahlol, and by the French Delegation at Hadda and Kapisa, in Southern Afghanistan; but in general the whole Frontier area has been the hunting-ground of treasure-seekers—Army officers, Indian dealers and the villagers themselves.

The civilisation which prevailed in Gandhara during the first six or seven centuries A.D. was shared by the hill districts fringing the north of the plain, but Buddhist remains in Swat and Buner are still less charted than those of the plain, since, owing to their unsettled condition, these mountain tracts have been practically closed to Europeans. It is only recently that the Swat Valley has ceased to be a turbulent tribal territory and become, under



5. TYPICAL GANDHARAN MASONRY IN THE SWAT VALLEY: A PIECE OF ANCIENT WALL ON A MOUND NEAR CHARBAGH, WHERE EXCAVATION REVEALED OTHER TRACES OF OCCUPATION IN BUDDHIST TIMES.

excavations only one figure was found *in situ* (on the base of a small stupa), and even this had suffered the common fate of decapitation, probably at the hands of Muhammadan iconoclasts. Moreover, even the most remotely secluded of the sites excavated had not been spared the attentions of treasure-seekers burrowing at random for *butanka*,



4. WHERE TREASURE-SEEKERS HAD BURROWED INTO THE SOLID STRUCTURE: A RUINED STUPA (RELIC MONUMENT) AT THE MONASTERY OF ABARCHINA, IN THE SWAT VALLEY.

apparently confined to Swat (Figs. 1, 2 and 7). The plaster heads, on the other hand, found at the base of a stupa on the same site, might as easily have come from Takht-i-bahi or Sahr-i-bahlol in the plain. At Kanjar Kote, another monastery near Barikot, were found a number of the small square bases of model stupas, each carved with four famous scenes from the story of the Buddha (Figs. 9, 14 and 15). Some interesting metal objects were found, notably an iron bell, complete with hook and clapper.

Further up the Swat Valley monastic ruins are less thickly clustered, but signs of occupation in Buddhist times are still numerous. Perhaps the most striking remains are a number of figures carved on boulders. A group of these is found near Manglawar, identified with the site of an ancient capital of Swat, and includes a gigantic Buddha (Fig. 13) carved on a rock some 300 feet above the valley.

Near Charbagh, twenty-five miles up the Swat from Barikot, stands a flat-topped mound which may have served as a kind of Acropolis (Fig. 3). Here there are no monastic buildings, but the remains of Gandharan retaining walls (Fig. 5) and the potsherds strewn all over the surface of the mound are evidence of ancient habitation. Trenches dug into the sides of the mound at various points revealed further walls at the depth of a few feet and some large pottery jars, probably for storing grain. Besides a mass of coarse pottery, other finds here included glass beads, rings and ornaments of stone and iron and some terracotta figures. At the base of another mound, which also yielded a terracotta figure, was found a battered stone frieze and, near by, the figure of a Bodhisattva carved on a boulder.

The finds of the expedition will be exhibited in the Indian Section of the Victoria and Albert Museum. But until they have been more thoroughly studied and compared with other collections, it is impossible to say how much light they may throw on Gandharan problems. Indeed, much more material needs to be collected and studied before the history of Græco-Buddhist art can begin to be written.



# NEW LIGHT ON THE INFLUENCE OF GREEK ART IN ANCIENT INDIA.

PHOTOGRAPHS BY THE BRITISH EXPEDITION TO THE SWAT VALLEY. (SEE ARTICLE ON PAGE 1189.)



6. A SMALL HEAD OF BUDDHA, CARVED IN STONE, FOUND AT CHINABARA, IN THE SWAT VALLEY. (Size of original about 4½ in. high.)



7. BUDDHIST ART ON THE NORTH-WEST FRONTIER OF INDIA: TWO STUCCO HEADS OF BUDDHA, AND A SEATED STONE FIGURE OF BUDDHA, FOUND AT ANCIENT MONASTERIES IN THE SWAT VALLEY. (Central figure about 7½ in. high.)



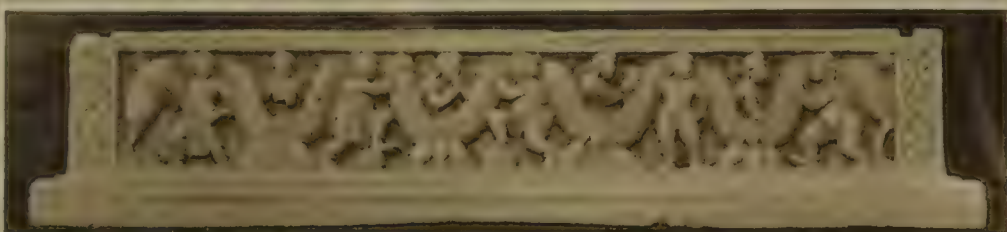
8. INDIAN FEATURES CONTRASTING WITH GREEK DRAPERY: A LARGE STONE BUDDHA FOUND AT AMLUK, A HILL-TOP SHRINE IN SWAT. (25 in. high.)



9. THE BASES OF MODEL STUPAS CARVED WITH SCENES FROM BUDDHA'S LIFE; FOUND AT MANJAR KOTE, SWAT. (About 28 in. high.)



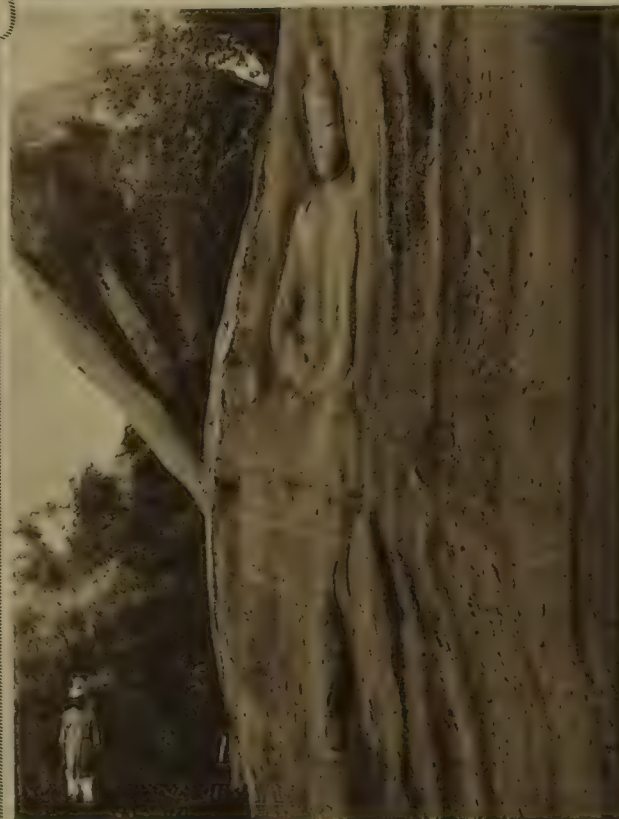
10. A TYPE OF BODHISATTVA FIGURE APPARENTLY CONFINED TO THE SWAT VALLEY: A STATUETTE DUG UP AT ABARCHINA. (About 20 in. high.)



11. HELLENISTIC MOTIFS IN BUDDHIST ART IN INDIA: A CARVED STONE PANEL DISCOVERED AT CHINABARA, IN THE SWAT VALLEY. (About 32 in. wide.)



12. GRÆCO-BUDDHIST FRIEZES FOUND IN THE SWAT VALLEY: PANELS THAT ONCE DECORATED THE WALLS OF SMALL STUPAS, OR VOTIVE MONUMENTS. (Upper panel about 17 in. long.)



13. A GIGANTIC "BUDDHA" CARVED IN THE ROCK NEAR MANGLAWAR, AN ANCIENT CAPITAL OF THE BUDDHIST KINGDOM OF SWAT. (For size, compare the man below.)

Like those on the preceding page, the above photographs illustrate Mr. Philip Wright's article describing recent archaeological researches in the valley of the Swat, beyond the North-West Frontier of India. Mr. Wright and Mr. Wetherhead, the photographer, carried on the work in the Swat region, while the leader of the expedition, Mr. Evert Barger, of Bristol University, accompanied by Mr. W. V. Emanuel, went on into Afghanistan. Describing his experiences in the Swat

territory, Mr. Barger stated in an interview:

"Heavy statues had to be brought down, by paths too rough for donkeys, on the shepherds' backs. At another monastery, near Barikot, we crossed the swiftly-flowing Swat river on a raft of sheepskins each day, and waded across flooded rice-fields."



## PIONEER ARCHÆOLOGY IN A REMOTE PART OF THE NORTH-WEST FRONTIER.

PHOTOGRAPHS BY THE BRITISH ARCHÆOLOGICAL EXPEDITION TO THE SWAT VALLEY. (SEE ARTICLE ON PAGE 1189.)



14. THE CARVED BASE OF A MODEL STUPA: A SCULPTURED RELIEF REPRESENTING BUDDHIST MONKS BURNING INCENSE IN ADORATION OF THEIR MASTER. (Size of original about 10½ in. long.)



15. WITH A RELIEF REPRESENTING THE DEATH OF BUDDHA (AN EVENT KNOWN AS THE PARINIRVANA): THE BASE OF A MODEL STUPA, CARVED ON EACH SIDE WITH A SCENE FROM THE MASTER'S LIFE. (About 10½ in. long.)



16. A CARVED STONE FIGURE OF A BODHISATTVA, FROM GUMBAT: ONE OF THE BUDDHIST SCULPTURES DISCOVERED IN THE SWAT VALLEY. (About 9 in. high.)



17. THE LIGHTER SIDE OF BUDDHISM: A HUMOROUS STUCCO FIGURE OF VAJRAPANI, BUDDHA'S ATTENDANT, INVARIABLY SHOWN CARRYING THE THUNDERBOLT, FROM BAPIKOT. (About 7 in. high.)



18. OF AN UNUSUAL TYPE: A CARVED STONE HEAD OF BUDDHA DISCOVERED AT AMLUK, IN THE STATE OF SWAT. (Size of original nearly 9 in. high.)



19. BUDDHA SURROUNDED BY DISCIPLES WHO ARE URGING HIM TO PREACH: A SCULPTURED PANEL FOUND AT AMLUK, IN THE SWAT VALLEY. (About 18 in. high.)



20. SHOWING (IN THE LOWER BAND) SCENES FROM THE LIFE OF BUDDHA—(LEFT) HIS MARRIAGE; (RIGHT) HIS YOUTHFUL PROWESS IN ARCHERY AND WRESTLING: A SCULPTURED STONE PANEL FROM THE WALL OF A STUPA, FOUND AT KANJAR KOTE, SWAT. (About 14 in. long and 8 in. high.)

The above photographs illustrate Mr. Philip Wright's very interesting article given on page 1189 of this number. The archaeological expedition which he describes, was supported by the Indian section of the Victoria and Albert Museum, and by the Royal Geographical Society. It went first to Swat, a tribal territory on the North-West Frontier of India, and, with the help and co-operation of the Wali, excavated a number of Buddhist shrines and monasteries. The sculptured reliefs

and friezes of these buildings show the influence of Greek art (conveyed to India through the conquests of Alexander the Great, who died in 323 B.C.) on succeeding generations of Buddhist artists. Excavation was carried out under difficult conditions owing to the heat, and for some time two members of the party lived in a cave on the top of a mountain, near the shrine of Amluk, where the sculptures shown in Figs. 18 and 19 above were found.



## "SPORT" AMONG THE KONYAK NAGA HEAD-HUNTERS:

CEREMONIAL SPEAR-THROWING AND CHILDHOOD PASTIMES CONTRASTED WITH THE COMPETITIVE GAMES OF THE PEACEFUL ANGAMI NAGAS.

By DR. CHRISTOPH VON FÜRER-HAIMENDORF.

THE English word "sport" cannot be translated into the language of the Naga tribes, whose men surpass in the magnificent physique of their slim and well-built bodies those of the most "sport-minded" races of the Western world. Their life, which is an outdoor one, accounts, no doubt, for their physical fitness, and the exigencies of daily work leave few opportunities for organising mere amusement. Hunting, shooting and fishing are primarily for the "pot" and take the form rather of ceremonials than of sport, involving the taking of omens and the observing of the necessary taboos. The idea of leaving his work behind and training for hours in throwing spears or to compete in running would appear to a Konyak Naga completely senseless. However efficient he may be in one or all of these activities he never regards them as an aim in themselves. Spear-throwing has its important place in the Naga's technique of hunting and war; to be a good runner may, on occasion, save a man's life in a country where head-hunting feuds do not die easily. Yet neither spear-throwing nor running is practised in organised games or competitions, and one might wonder how, in these circumstances, the men ever attain their excellent form in all these sports. It is the daily life of the Naga hills, which affords, apparently, so many opportunities that the Naga has not to worry over the problem of maintaining his skill.

Few of the Konyak Nagas, among whom I lived for many months, ever leave their village without carrying a spear and a *dao*, their universal instrument and weapon. His spear in his hand and the *dao* in his cane belt and the Konyak feels quite "dressed," be it even that this belt is his only garment. While they work in the fields they stick their spears into the ground near the field house, and since even the small boys carry spears, it is, on approaching a field, quite easy to calculate by their size and number exactly how many boys and men are working there. The Angami Nagas, who have enjoyed the Pax Britannica for the last two generations, indulge, during their daily walks and during the midday rest, in plays and contests of skill, wrestling and spear-throwing, but in the many months I spent among the Konyak I did not notice any such frivolity. The Konyak Naga, who lives in unadministered territory, has good reason always to carry his spear, since he is never certain of the safety of his head, which one or other of his neighbours might covet. Apart from the consideration of safety, a spear always proves useful, for there is the chance of a barking deer or other game straying across the long, unfrequented paths from the village to the distant fields. Though he rarely succeeds in hitting an animal, except on organised hunts, the mere hope of supplementing his monotonous diet of rice and taro lessens the tediousness of his daily walks.

Naturally, a boy proudly carrying a new spear will sometimes test it, hurling it at a tree or some other target, and his friends may easily join in this game. Through such improvised competitions, casual and rare as they are, the boys reach a standard of accuracy in throwing which reinforces their courage when facing even the tiger with only the spear, *dao* and shield. Once I watched such a tiger-hunt, all the hunters being entirely without firearms. A tiger was traced to a certain thicket on one of the slopes. The Nagas built a bamboo fence below the thicket, while the warriors, preparing to welcome the tiger with a shower of spears, ranged themselves behind it. The older men and the boys attempted to surround the tiger and, with shouts and yells, to drive him towards the fence. Unfortunately, on this occasion the tiger broke out of the ring before it closed, and escaped. There is another system of ringing used with great success in organised deer-hunts, when the Nagas chase their prey with dogs, the hunters following close behind, ready to throw their spears on sight. The first

and second spears claim the best shares and one whole foreleg is given to the dogs. The rest is divided among the warriors whose spears are found actually in the flesh.

The art of spear-throwing is therefore to these primitive people a matter of vital importance. However, it is neither during the hunt nor on the warpath that one has the best opportunity of observing the technique of this art, but during the ceremonial dances and plays, when all the phases of war and head-hunting are imitated in a dramatic performance. I happened to be in the Konyak village of Oting after the death of one of the chiefs, when an embassy from the chief of Mon, Oting's overlord, arrived

straightened and touched the ground, while the right arm propelled the spear into the air, following through with the fingers wide apart. So perfect is the balance of the whole movement that the high and rather unstable ceremonial head-dresses of goat's hair and hornbill feathers remain unshaken and in place. Those spears actually sticking in the ground were supposed to have hit the enemy, and the warriors consequently rushed, shouting and yelling, to the spot, massacring the imaginary enemy with their sharp *daos* and ultimately cutting off the head. Having symbolically secured their trophies, they began a chant in honour of the deceased chief to whom they had come to pay homage. Thus it would appear more than probable that the dramatic representation of a raid is a survival of those times when the capture of a human head was included in the funeral rites of a chief.

The technique of spear-throwing in real fights is much the same as that seen in such sham fights. The only difference is that the Konyaks wear, on all ceremonial occasions,

spears and *daos* decorated with red and black goat's hair, while in war only plain spears are used. A weapon that, except in the defence of a village, is seldom used in war, but, on the other hand, often for hunting, is the cross-bow. Made of hard wood and strung with twisted bark, it has the great advantage of two quite separate movements in drawing and aiming, and is thus superior in power and accuracy to the simple bow. For bending the bow the hunter uses the combined forces of both his arms and the right leg, while he holds the arrow between his teeth. The bow once bent, he can carefully aim without further controlling the tension of his muscles. Even quite little boys have small crossbows. They climb about in the trees near the village with them, but it seldom happens that they bag even a pigeon. For war, the crossbow is of little use, as it is too cumbersome to be taken on raids, and, since it requires both hands for shooting, a shield cannot be carried at the same time. In the near-range warfare of the Nagas, where movements are rapid, and even the

attacker may suddenly find himself charged by several enemies, a spear and shield are much better protection.

Spear-throwing and crossbow-shooting, though sometimes amusements for small boys, are not real games. The only game with proper toys that I ever observed among the Konyaks is top-spinning. On a sunny morning, when the village is deserted and the grown-up people are working in the fields, the boys can be found in groups of three and four competing in throwing their tops. They are cone-shaped and made of wood, while a fairly strong bamboo string is wound spirally round the top; at the moment of throwing, the boy rapidly draws back the string, thus causing the top to rotate while it is still in the air. Each boy tries to knock over the other tops already spinning on the ground. The winner is he who owns the top which spins longest.

The only other competition between Konyak boys is putting the weight, and rough stones are used for the putt. We find it again in a more organised form among a tribe of much higher general culture—the Angami Nagas. Here it is a real sport of adult men, who putt round, water-worn pebbles, almost as large as a child's head. A special place in the village, with a mark for the feet of the thrower, is used for the competitions. To excel

in these enhances considerably a man's chances with the fair sex, and, as in many sports of more civilised nations, the wish to attract attention and to show one's fine physique makes this rather dull sport popular even with the Angami, who has quite enough physical exercise in his daily work. Since war and head-hunting have been finally suppressed among this virile and strong tribe, which has been much longer in contact with civilisation than the Konyaks, sport will probably gain more and more in importance, becoming for the younger generation a substitute for the heroic exploits of their ancestors. The British authorities, who have made the Naga Hills into a model district, wisely recognise the importance of sport in an age when the natural competition of war is forbidden—at least, to the "savages." In all village schools, dancing, singing and native games are practised, and I have often noticed that the Angami boys show much more enthusiasm for the organised wrestling competitions than for the teaching of such useful, but tedious, subjects as reading and writing.



SPORT AMONG THE HEAD-HUNTING KONYAK NAGAS: SMALL BOYS, ONE OF WHOM CARRIES A CHILD ON HIS BACK, SPINNING WOODEN TOPS WITH BAMBOO STRING.

When the village is deserted and the adults are working in the fields, the small Konyak boys hold top-spinning competitions. These tops are cone-shaped and made of wood and are rotated by means of a fairly strong bamboo string. The owner of the top which spins longest is the winner. The warriors never take part in organised sport, which is only found among the children.



SPORT AMONG THE MORE CIVILISED ANGAMI NAGAS: MEN PUTTING THE WEIGHT AND USING ROUND WATER-WORN STONES OF CONSIDERABLE SIZE.

The British authorities, who administer the area in which the Angami Nagas are found, have encouraged sport among the warriors as they find that this form of harmless competition is a valuable substitute for the natural competition of war, which is now forbidden.

Photographs by Dr. Christoph von Fürer-Haimendorf. (World Copyright Reserved.)

to pay homage to the dead chief. In full ceremonial dress, these warriors of Mon acted, on an open place in the village, a head-hunting raid in all its phases: the cautious, cat-like approach to the victims, the fight, and the cutting-off of the heads. With bent knees the warriors crept forward, carrying their ceremonial spears parallel and close to the ground. Their leader repeatedly looked back, signing to his men where he suspected the enemy. At last, when near enough to the imaginary victim, he rose from his crouched position and drew back his spear, raising it above his right shoulder, its point close to his face. Both shoulders were now parallel with the spear, the left hand carrying the heavy *dao* outstretched to balance the weight. Both feet, wide apart, firmly gripped the ground, the knees slightly bent and elastic; the muscles swelled under the shining brown skin as the warrior, drawing back the spear still further, lifted the left foot, thus shifting the weight to the right leg. The next moment the whole body swung forward, transferring the weight again; the left and front leg



# “SPORT” AMONG THE PRIMITIVE KONYAK NAGAS : A CEREMONIAL HEAD-HUNTING DANCE AND CROSS-BOW PRACTICE.

PHOTOGRAPHS BY DR. CHRISTOPH VON FÜRER-HAIMENDORF. (WORLD COPYRIGHT RESERVED.)



A KONYAK NAGA THROWING A SPEAR—ALL THE WEIGHT IS TRANSFERRED TO THE RIGHT LEG AND THE LEFT LEG IS RAISED, WHILE THE SHOULDER AND HIPS ARE KEPT PARALLEL TO THE WEAPON.



IN CEREMONIAL COSTUME AND WEARING THE HORN OF A MITHAN AS A HEAD-DRESS : A KONYAK WARRIOR SWINGING HIS BODY ROUND AS HE THROWS HIS DECORATED SPEAR DURING A HEAD-HUNTING DANCE.



CAUTIOUSLY APPROACHING AN IMAGINARY VICTIM, WITH HIS SPEAR HELD CLOSE TO THE GROUND : A KONYAK WARRIOR IN A HEAD-HUNTING DANCE.



RAISING THE CEREMONIAL SPEAR, TUFTED WITH RED AND BLACK GOAT'S HAIR, AS HE SIGHTS HIS "VICTIM" : A KONYAK WARRIOR IN THE HEAD-HUNTING DANCE—A FORM OF "SPORT" WITH A GRIM SIGNIFICANCE.



A WEAPON USED MORE OFTEN FOR HUNTING THAN WAR : THE KONYAK CROSS-BOW ; SHOWING THE METHOD OF BENDING IT.



AIMING AT A BIRD WITH HIS CROSS-BOW : A KONYAK YOUTH WITH THE WEAPON OF HARD WOOD, STRUNG WITH TWISTED BARK, WHICH, ALTHOUGH USED IN THE DEFENCE OF A VILLAGE AND FOR HUNTING, IS NOT FAVOURED BY THE WARRIORS FOR FIGHTING.

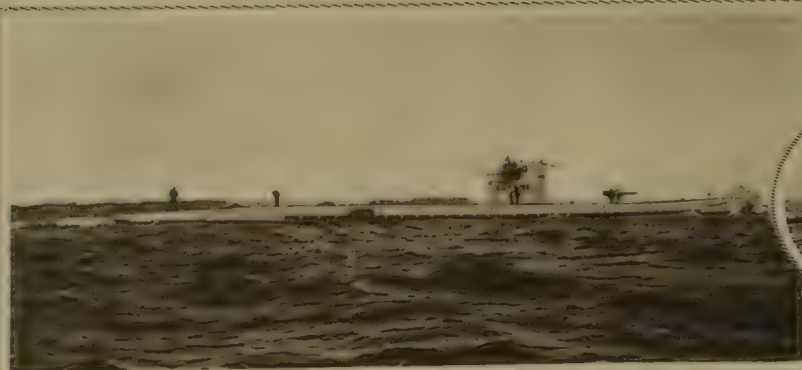
Our readers will remember the interesting photographs of life among the Naga tribes in the remote hill-country between Assam and Burma by Dr. von Fürer-Haimendorf which were reproduced in our issues of June 26 and July 3, 1937, and of February 5 and July 9 this year. In an article on the facing page, Dr. von Fürer-Haimendorf describes the only kind of "sport" found among the Konyak Nagas, which takes the form of ceremonial head-hunting dances and sham

fight, and contrasts it with the organised competitions found among the Angami Nagas, who are encouraged by the British authorities to substitute sport for head-hunting activities. On this page we show Konyak warriors, during stages in a ceremonial head-hunting dance, throwing their spears, ornamented for the occasion with red and black goat's hair, and a youth practising with the Konyak cross-bow. The latter weapon is used chiefly for hunting.

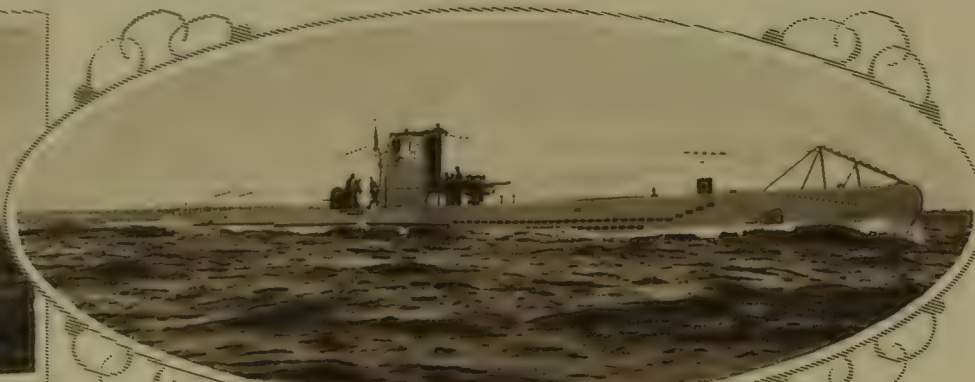


# INTERESTING TYPES OF WARSHIPS: NEW AND RECONSTRUCTED VESSELS.

REPRODUCED BY COURTESY OF THE EDITOR, JANE'S "FIGHTING SHIPS."



THE LATEST, AND LARGEST, GERMAN SUBMARINE: THE "U 37," OF 740 TONS DISPLACEMENT, WHICH HAS A SURFACE SPEED OF 18.5 KNOTS. (Schäfer.)



A NEW TYPE OF GERMAN SUBMARINE—ONE OF SEVENTY SUCH CRAFT BUILT OR BUILDING: THE "U 45," OF 517 TONS DISPLACEMENT. (Schäfer.)



A GERMAN DESTROYER WHICH COMPARES WITH THE BRITISH "TRIBAL" TYPE: THE "DIETHER VON ROEDER"; ARMED WITH FIVE 5-IN. GUNS. (Schäfer.)



THE NEWEST TYPE OF ITALIAN DESTROYER COMPLETED: THE "CAMICIA NERA," OF 1620 TONS, WITH A DESIGNED SPEED OF 39 KNOTS.



NAMED AFTER A VICTORY IN THE ABYSSINIAN WAR: THE "DESSIE," A UNIT OF ITALY'S LARGE FLEET OF NINETY SUBMARINES. (Courtesy Ing. L. Accorsi.)



THE RECONSTRUCTED "KAGA": A JAPANESE AIRCRAFT-CARRIER, ORIGINALLY LAID DOWN AS A BATTLESHIP, WHICH HAS HAD THE FLIGHT-DECK EXTENDED.



A "POCKET CRUISER": THE NETHERLANDS FLOTILLA LEADER "TROMP," WHICH MOUNTS SIX 5.9-IN. GUNS ON A DISPLACEMENT OF 3350 TONS.



A SPANISH NATIONALIST CRUISER WHICH HAS BEEN REBUILT AND REBOILERED: THE "NAVARRA"—ORIGINALLY THE "REINA VICTORIA EUGENIA." (J. R. Potts, Esq.)



ONE OF A CLASS OF FOUR WHICH WEAR GENERAL FRANCO'S FLAG: THE "JUPITER," A MINELAYER WITH STOWAGE SPACE FOR 264 MINES. (J. R. Potts, Esq.)



HAVING A SQUARE STERN WHICH CONTAINS A HANGAR WITH ACCOMMODATION FOR EIGHT AIRCRAFT: THE U.S. LIGHT CRUISER "PHILADELPHIA," OF 10,000 TONS.

The number of warships launched in the past twelve months can challenge comparison with the year 1919, and even a greater number have been laid down in that period. To those interested in naval affairs, the new edition of Jane's "Fighting Ships" (Messrs. Sampson Low, Marston and Co.; £2 2s.), edited by F. E. McMurtrie, A.I.N.A., will provide a source of reliable information on new, reconstructed and projected ships. A new feature of the volume, which should prove of general interest, is a complete list of the names of existing British warships, showing the number of ships which have borne each name and the date of its original adoption by the Royal Navy. As usual, "Fighting Ships" is fully

illustrated by diagrams and photographs, some of which, showing new types and reconstructed and curious vessels, are reproduced on this and the facing page. A few notes on these may be of interest. The "U 37" is the largest German submarine yet built and has an armament of six torpedo-tubes and a 4.1-in. gun. Another new type, the "U 45," is armed with a 3.5-in. gun and five torpedo-tubes. The German destroyer "Diether von Roeder" compares with the British "Tribal" type, but has an armament of five 5-in. guns and eight torpedo-tubes, while the British destroyers mount eight 4.7-in. guns and four torpedo-tubes. The Italian submarine "Dessie," of 613 tons, is armed with six torpedo-tubes and a

(Continued opposite.)



## BRITISH AND FOREIGN WARSHIPS: NEW TYPES AND CONVERTED VESSELS.

REPRODUCED BY COURTESY OF THE EDITOR, JANE'S "FIGHTING SHIPS."



THE FIRST BIG BRITISH AIRCRAFT-CARRIER TO BE DESIGNED AND BUILT FOR THAT PURPOSE: H.M.S. "ARK ROYAL," OF 22,000 TONS DISPLACEMENT. (Wright and Logan.)



THE MOST HEAVILY ARMED ESCORT VESSEL YET BUILT: H.M.S. "EGRET," WHICH IS DESIGNED TO PROTECT CONVOYS AGAINST AIRCRAFT ATTACK. (Wright and Logan.)



THE LATEST BRITISH OCEAN-GOING SUBMARINE: H.M.S. "TRITON," THE FIRST OF A NEW CLASS OF FIFTEEN VESSELS, WHOSE ARMAMENT COMPRISES SIX 21-INCH TORPEDO-TUBES AND A 4-IN. GUN AND WHICH HAS A DISPLACEMENT OF 1095 TONS, WITH A SURFACE SPEED OF OVER FIFTEEN KNOTS.



A WAR-BUILT DESTROYER REARMED FOR DUTY AS AN ESCORT VESSEL: H.M.S. "WHITLEY," WHICH NOW MOUNTS HIGH-ANGLE GUNS. (Medway Studios.)



THE NEWEST WARSHIP IN SOUTH AMERICA: "LA ARGENTINA," WHICH HAS BEEN DESIGNED FOR DUTY AS A SEA-GOING TRAINING-SHIP. (Argentine Naval Commission.)



THE SECOND OF A PAIR, THE ONLY CAPITAL SHIPS WHICH FRANCE HAS COMPLETED SINCE THE ARMISTICE: THE BATTLESHIP "STRASBOURG."



FOR COMPARISON WITH THE "STRASBOURG": THE GERMAN "GNEISENAU," WHICH DIFFERS IN HAVING THREE BIG GUNS THAT CAN FIRE ASTERN. (Renard.)

Continued.]

3.9-in. gun. Italy now possesses ninety submarines, with at least thirty more under construction—a greater number than any other country except Russia. The Japanese aircraft-carrier "Kaga" was laid down as a battleship but completed for her present purpose. Her flight-deck has recently been extended and is now about 750 feet long. The Netherlands cruiser "Tromp" is officially rated as a "flotilla leader." She mounts six 5.9-in. guns which can be used as anti-aircraft weapons, and has been termed a "pocket cruiser." The U.S. cruiser "Philadelphia" is remarkable for her square stern, which contains an aircraft hangar. She mounts fifteen 6-in. and eight 5-in. guns. H.M.S. "Ark Royal" is

the first big aircraft-carrier to be designed and built for that purpose, and is armed with sixteen of the new 4.5-in. dual-purpose guns. H.M.S. "Egret" is designed to protect convoys against aerial attack and is armed with eight 4-in. guns on high-angle mountings. H.M.S. "Whitley" is one of several old destroyers which are being refitted for duty as escort vessels. They will be armed with two pairs of high-angle 4-in. guns. The German battleship "Gneisenau" was completed in September this year. Her design makes an interesting comparison with that of the recently completed French battleship "Strasbourg." The chief difference is that the "Gneisenau" has three 11-inch guns that can fire astern.



## HEARD, BUT NOT SEEN, THROUGHOUT THE EMPIRE: MR. CHAMBERLAIN SPEAKING.



"I count myself honoured indeed to be your guest. . . . To-night I have nothing startling to say"——



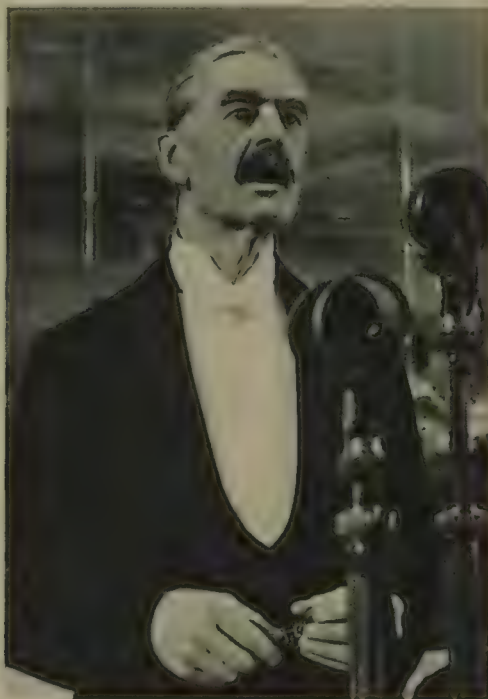
"—My aim has been consistently the same from beginning to end . . . to eradicate the possible causes of war"——



"—War . . . leaves behind a trail of loss and suffering which two generations will not obliterate"——



"—My aim has never wavered. The goal is not only peace, but confidence that peace can be maintained"——



"—Failure only begins when you leave off trying. As long as I am where I am I will never leave off trying"——



"—If you want peace you must seek and ensue it. . . . In pursuit of our aim the Government has not been unsuccessful"——



"—Never again should we go to war with one another, . . . we should deal with any differences between us by . . . consultation"——



"—More than once in recent weeks I have sustained a certain shock in seeing myself described as 'that old man'"——



"—Our relations with France are so close as to pass beyond mere legal obligations, since they are founded on identity of interest."

The fiftieth Anniversary Dinner of the Foreign Press Association in London, at which the Prime Minister was the guest of honour, took place at Grosvenor House on December 13. All Germans, either hosts or guests, refrained from attending, on account of some sentences in Mr. Chamberlain's speech (advance copies of which were issued) deploring the attitude of the German Press towards Lord Baldwin; and

also, perhaps, because of some other points. Two passages in the speech were received with great applause by the assembled company, namely, a reference to the Anglo-American Trade Agreement, and the statement that "our relations with France are so close as to pass beyond mere legal obligations, since they are founded on identity of interest." Great gratification was subsequently expressed in France at this statement.

PHOTOGRAPHS BY KEYSTONE, ASSOCIATED PRESS, AND SALOMON.



## BOOKS OF THE DAY.

ONLY two books on

By CHARLES E. BYLES.

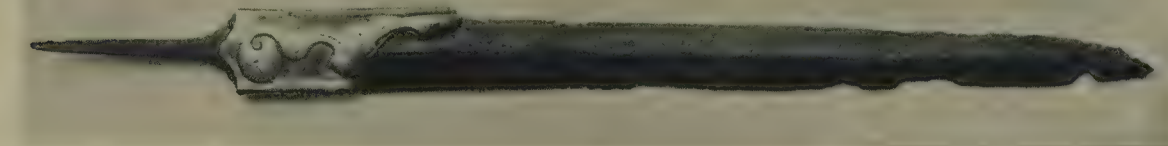
my waiting-list can be said to bear even remotely on the Christmas season. One of these relates to St. Paul's Cathedral, which is associated by popular custom with Scottish celebrations on New Year's Eve. It is entitled "THE DOME OF DEVOTION." By Glorney Bolton. With 12 Portraits (Peter Davies; 15s.) The author is evidently well up in modern Church history, especially on its personal and anecdotal side, and he has used the Dome of St. Paul's as a large peg whereon to hang much interesting historical gossip concerning ecclesiastical personages and appointments since the days of Sir Christopher Wren. He writes in a curiously jerky and staccato style, for the most part, in short, disjointed sentences, which make his book a little uncomfortable to read; but they are at any rate preferable to the opposite extreme of long, involved periods

times already mentioned. I cannot see why the necessary references should not have been given with each extract.

From Biblical poetry we may pass, without too abrupt a transition, to a record of archaeological research on a Mesopotamian site, which has revealed among other things remarkable relics of Jewish and early Christian art. The story of these discoveries is admirably told, with a wealth of illustration, in "DURA-EUROPOS AND ITS ART." By M. Rostovtzeff, Professor of Ancient History in Yale University. With 28 Plates and 12 Text Figures, including Maps and Plans (Oxford University Press and Sir Humphrey Milford; 15s.). This volume will be of special interest to our archaeological readers, for (as the author recalls) the progress of the work at Dura-Europos has been from time

plaque, which marks the spot where the famous novelist and playwright had once sold newspapers in his boyhood, forms the frontispiece of a memoir which will be devoured with interest by the great public over which he held sway: namely, "EDGAR WALLACE." The Biography of a Phenomenon. By Margaret Lane. With nearly 50 Illustrations (Heinemann; 10s. 6d.).

Although pedantic persons may cavil at the sub-title, arguing that the term "phenomenon" applies to anything visible, it is obviously intended to mean that the book records the extraordinary career of an extraordinary personality. Of all the self-made men, in the literary and dramatic world at any rate, who rose to fame from humble beginnings, I can think of none whose origin was less promising than that of Edgar Wallace, or who, in his early youth, was subjected to greater handicaps. In some respects his early years recall those of Dickens, but, of the two, Edgar Wallace endured the more serious hardships and disabilities. The circumstances of his birth and parentage (too long and complicated to recapitulate here) constitute a poignant domestic tragedy in which, to my mind, the most appealing figure is his mother, Polly Richards, who sacrificed herself to preserve the happiness of others, only to reap in after years the unmerited censure of her son, and death in loneliness and poverty. The



A "NOTABLE ANTIQUITY" AT THE BRITISH MUSEUM: A SWORD WITH AN ORNAMENTAL BRONZE SCABBARD-MOUNT, FOUND IN THE RIVER WITHAM, NEAR LINCOLN, IN 1826.

and interminable paragraphs. He is also fond of rhetorical repetition in a series of sentences.

I find it a little difficult in a few words to summarise the purpose and scope of Mr. Bolton's book. It might be described, perhaps, as a biographical sketch of English Church history since Wren rebuilt St. Paul's after the Great Fire. Perhaps it will be safer, however, to let the author speak for himself. Even he is a little vague and discursive, with a tendency to ramble from definition into sporadic detail. "This is not a history of St. Paul's," he declares. "An ecclesiastical history would require more explanations of the tortuous doctrines which have swayed the minds of English Churchmen. . . . My study is of the clergyman. The clergyman who carves a career in a difficult world; the clergyman who plays at politics; the clergyman who hunts for Deaneries and Bishoprics; the clergyman who is sometimes checked by his scruples, and as often advanced by his lack of scruples. . . . Under the Dome of St. Paul's there have been scenes of pettiness and pageantry. Under the Dome sit men alone with their thoughts and frustrations. From the Whispering Gallery they look small and insignificant. They are men none the less. . . . Poets and scholars, statesmen and adventurers have been Deans or Canons of St. Paul's, and some were saints. Let us not ignore the testimony of their lives and characters. . . . I have resisted to some extent the temptation to write of all who are buried in St. Paul's. I do not mention Gordon. But it is easier in St. Paul's than in a municipal cemetery to discover where the sinners are buried, and sinners are often far from dull."

The other book which appeared likely to offer reading appropriate to the present season on its religious side is "THE POETRY OF THE BIBLE." A new Anthology edited by W. Force Stead (Cobden-Sanderson; 7s. 6d.). Here we have an example of various modern attempts to create a new reading public for the Bible, who will appreciate it as literature rather than as sacred scriptures. That is a laudable enough purpose, deserving of encouragement, and in some ways the present volume worthily fulfils the object in view. It contains an interesting introduction pointing out how the technique of ancient Hebrew poetry differs from the metrical system of English verse, and depends on a balanced symmetry of form and sense rather than on syllabic scansion. Mr. Stead is modest regarding his own explanatory essay. "Though this account," he says, "is very brief and incomplete, it may at least explain the paradoxical truth that our prose translations give us not only more of the meaning but more of the form and rhythm of ancient Hebrew poetry than can be found in the metrical versions by our poets."

While in its approach to the subject and in the quality of printing, the book is all that can be desired, I do not think that the arrangement and classification of the material is equally satisfactory. The table of contents is given only in a very brief form, on the actual title-page, and some of the headings, such as "Pilgrim Songs" and "Prayers upon Several Occasions," seem to me to be very inadequate. In the body of the book, the sources of the various extracts are not indicated by chapter and verse, so that the reader does not know from what part of the Bible they come, without considerable research. The only help afforded is a so-called index, which is really an index of first lines under headings devised by the compiler. To discover where any particular line or passage in the book occurs in the Bible, the reader must refer to the first line of the section and turn from that to the index of first

to time described and illustrated in these pages. The book is based on the author's lectures delivered in London at University College, and in Paris at the Collège de France. He offers it as "a short summary" of the work so far accomplished, pending the issue of a final report. This modest description of his own volume is, of course, quite inadequate to the high value of the book. It not only records the actual work of excavation, but contains a masterly discussion of the results in their bearing on the history of art. Dura-Europos has been called "the Pompeii of the Syrian desert," and, like Pompeii, is chiefly important for its contribution to the study of ancient art.

Between the first and the last items on my list this week there is nothing in common except geographical



DETAIL OF THE ORNAMENTAL BRONZE SCABBARD-MOUNT OF THE WITHAM SWORD--AN EXAMPLE OF THE EARLIEST "CELTIC ART" OF BRITAIN.

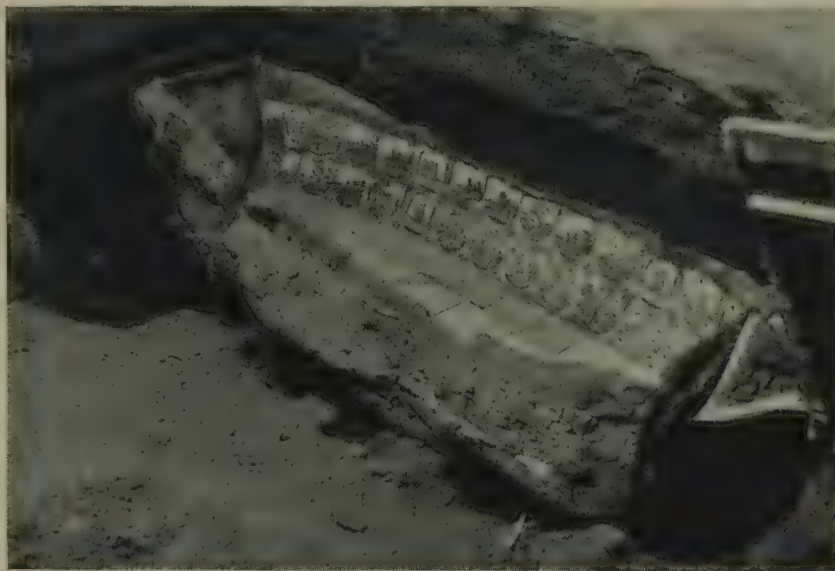
The Witham Sword is the seventh object in the "Notable Antiquities" series to be specially exhibited in the Prehistoric Room of the British Museum. The ornamental bronze scabbard-mount was probably made not later than the second century B.C., for the sinuous shape of the mount itself and the delicate foliation of the surcharged scroll are characteristic of the "La Tène" style, in the form in which it was first introduced into this country. The sword was found in the River Witham, probably at the same time as the famous Witham Shield, which is a contemporary work of art. It is on loan to the British Museum from the Duke of Northumberland.

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reader is left speculating whether Edgar Wallace ever knew the full facts about his own paternity, as they are related here, and whether his mother's sufferings were ever brought home to his father, who appears to have been the person largely responsible for a miserable situation. It may surprise some of Edgar Wallace's admirers that it was as a poet that he first developed his literary talent, and that it was by enlisting in the Royal West Kent Regiment that he first raised himself above the social level into which he was born. He wrote songs for canteen concerts and achieved his first triumph by sending a song to his music-hall hero, Arthur Roberts, who accepted it and sang it. We are not told whether the two men met personally, either then or in later years. In other ways, also, his connection with the Army powerfully affected Edgar Wallace's career, for it took him to South Africa, where among other things, he developed his verse-writing, made himself personally known thereby to Rudyard Kipling, blossomed into a war-correspondent, and fell in love with the girl who became his first wife. Then followed the years of fluctuating fortunes in journalism after his return to England, and finally his dazzling success both in story-writing and in drama.

Through his parents and his grandparents, the theatre was in his blood. There was something spectacular in all he did, and his biographer has made the most of this element in his character, telling his story in a suitably dramatic way. Perhaps the peak of his career was the production of "The Ringer," by Gerald du Maurier, in 1926. "Long before the final curtain," we read, "it was borne in on him [Edgar Wallace] that the theatrical ambition which had haunted him all his life had at last been realised."

It was thirty years since he had sat, bright-eyed and breathless, in the gallery of the Prince of Wales's, and heard Arthur Roberts sing his popular song; thirty years since he had first wildly dreamed of fame in the theatre, the dream with which Alice Marriott, Richard Edgar, and Polly Richards had been familiar all their lives, and which ran its hereditary course in his own blood. It had been a long time to wait, but now that the dream had at last become reality, he recognised his satisfaction as something far deeper than the pleasure of any other kind of success."



AN INTERESTING EXAMPLE OF AN EIGHTEENTH-CENTURY FIXED BATH: THE DEVICE AS IT WAS DISCOVERED IN THE CELLAR OF AN OLD HOUSE IN DEAL; SHOWING THE SIDES LINED WITH DELFT TILES.

This bath was recently discovered during work in the cellar of an old house in Deal. It is of brickwork and the sides are lined with Delft tiles—mainly scriptural subjects—and the ends are of marble, while the floor is of large plain tiles and cut Delft tiles. The upper part of the sides is finished with fine red cement, and at the bottom of one side, towards the end, is a recess forming a plug-hole. The waste water is believed to have been left to soak away into the floor of the cellar

propinquity. On the wall of a building at the north-west corner of Ludgate Circus, at a point from which St. Paul's can be seen, about five minutes' walk away, at the top of Ludgate Hill, there is a memorial plaque with a portrait in relief and the following inscription: "Edgar Wallace. Reporter. Born London, 1875. Died Hollywood, 1932. Founder Member of the Company of Newspaper Makers. He knew wealth and poverty, yet had walked with Kings and kept his bearing. Of his talents he gave lavishly to authorship—but to Fleet Street he gave his heart." This





# "MOUNTAINEERS" OF CLOUDLAND "ROPED TOGETHER."

Formation flying with the component aeroplanes linked together by cable is not, of course, a new thing, having been practised by the Royal Air Force for some years. This picture, however, provides an unusually impressive illustration of the method, and possesses a special interest at a time when aviation, both for military and pacific purposes, is much in the public mind. The particular machines shown in this photograph (taken, of course, from

another in the air) are Gladiators of No. 87 (Fighter) Squadron of the R.A.F. On this occasion they had flown, roped together, from Northolt to Paris. The Gladiators are among the fastest biplanes in the Service. Originally they were equipped with Mercury VI. engines, and had a speed of 242 m.p.h. at 13,800 ft., but subsequently, with the newer Mercury IX. engines, it rose to 255 m.p.h. at 14,000 ft. The service "ceiling" is 33,500 ft.

PHOTOGRAPH BY CHARLES E. BROWN.



# The World of the Kinema.

By MICHAEL ORME

## "THAT CERTAIN AGE."

FROM the moment of her meteoric rise to fame the public recognised the rare quality of Miss Deanna Durbin's great gifts. That her beautifully trained voice—phenomenal indeed in one so young—should sweep the board was a foregone conclusion, but, added to her vocal prowess, she revealed a youthful charm of personality and an unforced sense of humour to which her audiences capitulated at sight. It was evident that this child, still in her early teens, had something to give to the kinema far beyond precocity or the pretty tricks of the juvenile star. An instinctive sense of screen values, and an emotional integrity that enabled her to hold her own with no apparent effort amongst adult players, justified the enthusiasm that carried her, after her first picture, "Three Smart Girls," to heights seldom scaled with such amazing ease. A *debut* so sensational as hers sets a young player's feet on perilous paths, nor are the dangers ahead all of her own making. In the intensive exploitation of unusual talent a star may lose her spontaneity or emphasise the attributes that constituted the charm of an initial performance until they develop into mannerisms. Such things have happened, and it has taken some time before the balance was restored. One suspects behind Miss Durbin's brilliancy, however, a shrewd brain and an appreciative dose of common sense, for she has kept her pretty head, preserved her frank and forthright nature, and is as completely true to herself as she was at the outset of her career. But, in all justice, it should be remembered that she has been handled with admirable discretion, and that her vehicles have been chosen with tact and with an intelligent appreciation of her stellar equipment in all its aspects. The highest praise is due to her producer, Mr. Joe Pasternak, for his artistic guardianship of a fresh and lovely young creature who has never been confronted with the necessity for compelling her talents into the constricting pattern of a "juvenile star-turn." On the contrary, each successive picture has had the firm foundation of a good and very human story in which the adult was an important factor and by no means merely "in support of" an infant prodigy.

Consider her latest vehicle, "That Certain Age," at the Leicester Square Theatre, in which she has entered a phase of girlhood fraught with romantic dreams, a phase of schoolgirl "crushes," and of those sudden infatuations for any Prince Charming who comes riding along that

to end with felicitous comedy, and adroitly planned to carry its cargo of song, the play emerges as a sincere and tender study of "that certain age," acquiring the intimacy of a young girl's artless and unconscious confession by the simple device of introducing a dog and



"THE GREAT WALTZ," AT HIS MAJESTY'S THEATRE: JOHANN STRAUSS (FERNAND GRAVET), WITH CARLA DONNER (MILIZA KORJUS), THE YOUNG PRIMA DONNA, IN THE WOODS NEAR VIENNA—AN EPISODE WHICH INSPIRED HIM TO WRITE "TALES FROM THE VIENNA WOODS."

a diary, both of them recipients of their owner's passionate secret.

The embarrassed victim of love's young dream is an ace war correspondent, lured down to his editor's country mansion by the assurance that he will enjoy in a secluded "guest-house" all the peace and quiet for which his battered spirit yearns. Instead, he finds a flock of youngsters who want the guest-house for rehearsing their forthcoming show and who do their resourceful worst to oust him. He also finds his editor's daughter—Miss Durbin—ring-leader of the high-spirited gang, until she decides that she has met her fate! To her diary she confides that she has "Met a Man. He is reckless, romantic, and alone. He needs me!" Though the diary may have other tales to tell of "Black Thursdays" and "Blacker Fridays," the Man, poor wretch, fills Miss Durbin's universe to the exclusion of Lord Byron, even, alas! to the utter confusion of Scout-Leader Ken Maynard—Mr. Jackie Cooper—whose fond hopes are shattered, but whose loyalty persists. So, in a world as bright as new gold one moment, as sombre as a moonless

night the next, the girl pursues her hero. The cure for her "crush" is drastic, but, being what she is, she takes it gallantly, voting herself a fool. There is comfort at hand in the shape of the stocky Scout-Leader, whose momentary "disillusion about women" vanishes at a smile. Mr. Jackie Cooper's performance is excellent. Soft-hearted, truculent, perilously near to tears occasionally, he is a manly, reliable youngster and a fine foil for Mr. Melvyn Douglas, who, as the war correspondent, meets an awkward situation with humour and kindness. There is, too, an adorable *enfant terrible*, little Juanita Quigley, to raise a laugh whenever she interferes in the action. For this is a play about happy, good-natured people, all of whom win our hearts, and Miss Durbin herself, with her swift response to every emotion, her perfect timing, and her natural poise, is, for all her imaginary woes, the personification of happy youth.

The world of light music has incurred a debt to Johann Strauss the Second that can never be repaid, unless the unabated enthusiasm which, a full century and more since he composed his first waltz, is evoked whenever and wherever his music is played be sum sufficient to cancel the obligation. "Strauss again?" One might be disposed to ask of the librettists of "The Great Waltz," a spectacular musical romance for which Metro-Goldwyn-Mayer have taken His Majesty's Theatre. Yes, Strauss again, and Strauss triumphant. His immortal melodies sweep through this handsome, showy production with a swing and rhythm that are wholly irresistible. They link up its drama and



"THE GREAT WALTZ": JOHANN STRAUSS (FERNAND GRAVET) WITH HIS SWIETHEART, POLDI (LUISE RAINER), IN HER HOME.

Metro-Goldwyn-Mayer have taken His Majesty's Theatre for the presentation of their film "The Great Waltz," which presents the love-story of Johann Strauss in fictional form. The film is reviewed on this page.

weave their enchantment around the protagonists of the fictional story in which Johann's domestic bliss is threatened by his brief infatuation for an opera-singer, an opulent beauty who, it seems, very nearly robbed Vienna and pretty Poldi, Johann's wife, of their greatest pride and joy. The interrupted adventure becomes the prelude, as it were, to the most famous of all the Strauss waltzes, "The Blue Danube," and leaves the road clear for imperial honours and a people's ovation when, forty years later, Mr. and Mrs. Strauss, by now a respectable Darby and Joan, are bidden into the presence of the Emperor Franz Joseph, whose august nose the composer once tweaked in his rebellious youth. This grand finale is tremendously effective and rather emotional. Indeed, the whole picture has an affecting—at times a lyrical—quality, due to M. Julien Duvivier's dramatic manipulation of his musical material, which reaches its zenith in a lovely woodland scene which suggests to the composer, driving through the glades, the melody of his "Tales from the Vienna Woods."

The picture provides a gorgeous and well-varied frame for its three stars, Miss Luise Rainer, Mr. Fernand Gravet, and the Polish opera-singer, Miss Miliza Korjus. Miss Rainer's delicate touch persuades the artless little Poldi into a very tender study of devoted womanhood; Mr. Gravet successfully suggests the moods and temperament of the composer, and Miss Korjus, as magnificent of voice as of physique, attacks a bravura part with a brilliancy attuned to the size and scope of this glittering, swift and exhilarating fantasia on the theme of Johann Strauss.



"THE YOUNG IN HEART": RICHARD CARLETON (DOUGLAS FAIRBANKS, JR.) PICKING A PUP FOR LESLIE (PAULETTE GODDARD).

seem so momentous, so ecstatic in their bliss, so desperate in their disappointments, and so eternal in their sorrow until they pass like an April shower. A difficult period—a period of rebellion against childish pleasure and babyish party frocks and parental authority with its inability to perceive that one is grown-up, rich in experience, wise and sad, and probably doomed to die of heartbreak! No easy period to deal with in dramatic form, yet the author, Mr. F. Hugh Herbert, the playwright, Mr. Bruce Manning, and the director, Mr. Edward Ludwig, have treated this theme with the utmost sympathy and understanding, inviting us to laugh, but not to jeer, at the little girl who takes her first romance with all the divine seriousness of adolescence. Attuned though it is to Miss Durbin's gaiety and delicious sense of humour, decorated from beginning



"THE YOUNG IN HEART": THE CHARMING, BUT UNSCRUPULOUS, CARLETONS INSTALL THEMSELVES IN OLD MISS FORTUNE'S HOUSE.

It has been arranged to present the film, "The Young in Heart," at the Odeon, Leicester Square, on December 26. The story is based on I. A. R. Wyllie's novel, "The Gay Banditti." In the above photograph are (from l. to r.): Mrs. Carleton (Billie Burke), Sarah (Eily Malyon), George-Ann Carleton (Janet Gaynor), Miss Fortune (Minnie Dupree), and Colonel Anthony Carleton (Roland Young).





THE COMMISSIONER OF GERMANY'S FOUR-YEAR PLAN PURSUES A FAVOURITE HOBBY: FIELD-MARSHAL GÖRING, WITH A NEPHEW, OPERATING THE MINIATURE ELECTRIC RAILWAY SYSTEM INSTALLED AT HIS COUNTRY HOUSE.

As Commissioner of Germany's economic Four-Year Plan, Field-Marshal Göring has found his task complicated by new problems arising out of the annexation of Austria and the acquisition of the Sudetenland in Czechoslovakia. Rumour prophesies drastic changes in the Plan, and possibly a second term of four years, with fresh aims. The Field-Marshal is a power in Nazi Germany, and Herr Hitler's right-hand man. Among the offices he holds are those of Air Minister and Prime Minister of Prussia. He is a keen sportsman and nature-lover, while his chief indoor hobby is that here

illustrated. In Mr. H. W. Blood-Ryan's new book, "Göring, the Iron Man of Germany" (John Long), we read of him: "Playing trains with his young nephews, and on one occasion with Benito Mussolini, and on another with the Duke of Windsor, during their visits to Karinhall as the German Air Minister's guests . . . the whole upper part of the main block of the house, a sort of gigantic attic, is laid out as a miniature electric railway system, complete with villages, stations, signal-boxes, goods-yards, and cross-points. It is considered to be the finest in the world."



## THE MYSTERY OF JUPITER'S "GREAT RED SPOT":

A "CELESTIAL BRUISE" CAUSED BY A CATASTROPHE  
NEARLY THREE HUNDRED YEARS AGO.

By G. F. MORRELL, F.R.A.S., F.R.G.S.

THE colossal world of Jupiter, which has for so many months past adorned our southern skies of a night, possesses a wealth of fascination in its ever-changing features when scanned through a telescope. It is still present in the south-west sky, and may be readily identified as the brightest object there, though, as the night advances and Jupiter sets, Saturn will gradually take its place. The accompanying picture shows their relative positions. The fleeting features of Jupiter, which possesses a bulk 1312 times greater than our Earth, enshrine many mysteries, and none more mysterious than that relic of a terrific upheaval, or impact, or both, known to astronomers under the prosaic title of the "Great Red Spot."

Actually, this so-called "Spot" represents an area equal to that of all the continents and oceans of our world put together, and from this we may infer the immensity of the effects of this Jovian catastrophe. The accompanying photograph of Jupiter, taken at the Lick Observatory, shows the location and shape of this feature, which is approximately 30,000 miles long and some 7,000 miles broad. It represents the outward and visible remains of some shattering event which befell Jupiter, apparently between two and three centuries ago. Most perplexing of all is the fact that it has become, for the time being, a permanent feature or wound in Jupiter's otherwise ever-changing face. That such an experience, obviously catastrophic, and on so vast a scale, could happen to another world, will inspire the thought: Could it ever happen to ours? Apparently there is no reason why it should not, if what appears

sphere of such thickness would be of enormous density, and one important result of such conditions of intense cold and immense atmospheric pressure would be that certain gases, like hydrogen, would liquefy, while others would remain gaseous, with the result that there would exist layers of liquid elements floating on gaseous elements. One important result would be that it would account for the

led to the assumption that Jupiter's interior consists of a comparatively small core of hard and dense materials. This core is supposed to be enveloped in a casing of ice 16,000 miles thick, while above this extends a cloud-laden atmosphere for some 6,000 miles. The lower layers of an atmo-

a frozen Jupiter. As an eruptive rent in a semi-molten or crusted surface it was easier of explanation, but to be erupted from, or through, a coating of ice 16,000 miles thick was out of the question. Moreover, the fact that it has persisted intact for at least 274 years precludes the possibility of it being a purely atmospheric disturbance. Then again, its remarkable resistance to the swirl past it of the South Tropical Current and its obvious effect upon the Current, presents the area of this Great Spot as a relatively very substantial one and bound together by very strong forces.

When we come to consider how this "Great Red Spot" could have come into existence, the mystery deepens, and it would appear, in the circumstances of the latest theory of a frozen Jupiter, that the only possible solution is to be found in Jupiter having been bombed, so to speak. This might take the form of a great comet, as pictured on the opposite page, or, even more probably, an asteroid that ventured too close and so had to bury itself with full force deep into Jupiter's atmospheric envelope. Thus not only might Jupiter's facial blemish, 200 million square miles in extent, be accounted for, but also its persistence for so many years. In such an encounter, the invading body attaining incandescence—as it would even amid frigid surroundings—might be expected to disturb those lower depths of densely compressed gaseous elements and so induce the formation of an eruptive vent, a vast funnel which would permit the release gradually and continuously of a proportion of the elements existing there at terrific pressure; some being in the unstable and most explosive state of liquid gas. A funnel-like cyclonic uprush of these elements would result, and penetrating through the lighter gases above, might be expected to soar as a vast whirlpool above the surrounding layers of surface clouds. The rapid rotation of Jupiter would stretch what would otherwise be almost a circle of whirling vapours, out into an elongated ellipse; these ultimately condensing under the cold conditions would eventually fall back as heavier material into Jupiter's lower regions. Moreover, the different temperatures of the ascending elements and their different chemical composition



SHOWING THE RELATIVE POSITIONS OF JUPITER AND SATURN IN THE SOUTH-WEST SKY OF AN EVENING: A DRAWING IN WHICH THE FAINTER SATURN IS SEEN HIGHER IN THE HEAVENS, ON THE LEFT, AND WITHOUT THE TWO STARS WHICH APPEAR VERY CLOSE TO THE PLANET JUPITER.



A FROZEN WORLD OF INTENSE COLD: THE INTERNAL STRUCTURE OF JUPITER, WITH ITS LAYER OF ICE 16,000 MILES THICK, SHOWN DIAGRAMMATICALLY ACCORDING TO THE LATEST ACCEPTED THEORY OF FAMOUS ASTRONOMERS. (TOP, RIGHT: THE EARTH ON THE SAME SCALE FOR COMPARISON.)

incessant and violent turmoil which appears to be for ever taking place on Jupiter. For it becomes obvious that layers of gaseous elements, reduced by terrific pressure to liquid form and alternating at great depths with layers of purely gaseous elements, would be most unstable. Equilibrium would be easily disturbed in the upper regions of such an atmosphere by Jupiter's rotation and the gravitational pull of his great moons and solar influences, and so the violent cyclonic storms frequently observed would result.



JUPITER'S MYSTERIOUS "GREAT RED SPOT": AN IMPRESSION OF THE STRUCTURE OF THE VAST AREA, 30,000 MILES LONG AND 7,000 MILES BROAD OF WHIRLING GASEOUS ELEMENTS ESCAPING FROM THE DEPTHS OF JUPITER'S DENSE ATMOSPHERE AND SOARING ABOVE ITS CLOUD SURFACE.

to have occurred did actually take place. However, let us probe Jupiter's mystery as far as the evidence permits.

We know there was a time when Jupiter exhibited no trace of the "Great Red Spot." Not until May 19, 1664, when the astronomer Hooke first saw it, did its existence become known. Since then it has been studied minutely for many years and calculations made from some thousands of rotations of the planet (each rotation takes only about 9 hours 55 minutes) have revealed the fact that this vast area travels at a slightly varying speed relative to the adjoining cloud-belts and currents, showing that it either floats, or travels, through them. Moreover, since an area in one of these currents, known as the South Tropical Disturbance, flows past the Great Spot at an average rate of some 16 miles an hour without affecting its integrity, the material of this vast outpouring must possess some remarkable character to preserve its symmetry in this way.

Some years ago it was regarded as the solidifying beginnings of a continent that was floating in currents of semi-molten material—a comparatively simple explanation which, however, did not fit the facts of later discoveries. Now the mystery has been considerably added to, both as to what the "Great Red Spot" is and how it came about, by the adoption of a new theory by some notable astronomers, including the Astronomer Royal, Sir James Jeans, and Professor H. N. Russell, that Jupiter, instead of being a world with a very hot interior, screened by a great blanket of cloud-belts through which eruptive storms rage, is a frozen world of intense cold.

Mathematical considerations based upon the revealed surface temperature of Jupiter's clouds and the average density of Jupiter's material, which is known to be very light and nearer to that of ice than of iron or basalt, have



THE MYSTERIOUS "GREAT RED SPOT": A PHOTOGRAPH OF JUPITER, TAKEN THROUGH AN ULTRA-VIOLET SCREEN AT THE LICK OBSERVATORY, IN WHICH THE AREA (INDICATED BY AN ARROW) IS BROUGHT OUT CLEAR AND INTENSE.

These eruptive storm-effects come and go in the course of a few weeks or months. They are essentially features of Jupiter's upper atmosphere, but the presence and continued existence of so vast an area as the "Great Red Spot" must belong to another category. It has remained one of the chief difficulties against the acceptance of this theory of

would account for the variations in colour observed, while the immense gravitational pull of Jupiter would prevent the material from ascending higher.

As to the remote cause of this Jovian tragedy the evidence is likewise confirmatory, if we may judge by analogies. If the impact was with a comet, it is probable that it would have required the nucleus of a great comet composed of myriads of relatively small bodies massed together. Such a mass, some hundreds of miles in diameter, might be expected to penetrate well into the deeper layers of Jupiter's strange atmosphere. Though the cometary material would be speedily consumed in a violent outburst of incandescence, yet the vent produced for sub-atmospheric gaseous elements, at high pressure, might linger for centuries, long after the cause had vanished.

The asteroids—those supposed fragments of a world that got smashed or exploded, some thousands of which are known to exist—are in a similar category to the comets—very much under the influence of Jupiter, and inclined at times to approach dangerously near. Since many of them are more solid and massive than the average comet, an asteroid is therefore more likely to be effective in producing such a vast disfigurement on Jupiter. It so happens that at least four of Jupiter's small moons have long been regarded by many authorities as "captured" asteroids, their character, size and strange eccentric orbits being evidence of the fact. There is also a doubtful fifth member, 160 miles in diameter, which revolves round Jupiter only 68,000 miles above its surface, which suggests a precarious existence. Doubtless some more smaller ones exist and it is possible for a set of circumstances to arise—say, for instance, if Jupiter's attraction was helped sufficiently by the gravitational pull of Saturn—which would cause one of these asteroids to be captured so effectively by Jupiter that a facial blemish would result in the way described above.



## JUPITER "BOMBARDED": THE ORIGIN OF THE MYSTERIOUS "GREAT RED SPOT."



A CATASTROPHE OF SOME THREE HUNDRED YEARS AGO RECONSTRUCTED: AN IMPRESSION OF A GREAT COMET STRIKING THE SURFACE OF JUPITER, THUS FORMING THE "GREAT RED SPOT."

In an article on the facing page, Mr. G. F. Morrell, F.R.A.S., F.R.G.S., describes the mysterious area, approximately 30,000 miles long and some 7000 miles broad, which can be discerned on Jupiter and which is known to astronomers as the "Great Red Spot." What this vast area, over three times the width of the Earth, is, and how it may have come into existence, is also considered, in the light of the evidence available. The "Great Red Spot" was first seen in 1664, and this seems to indicate that some shattering event befell Jupiter about three hundred years ago, leaving a permanent wound in its otherwise ever-changing face.

Whether the planet was struck by a comet or an asteroid it is impossible to say, but, in the above drawing, Mr. Morrell has shown how the catastrophe would have looked if Jupiter could be seen with the naked eye as it appears through a great telescope. In this case a comet with a nucleus composed of relatively small bodies massed together, some hundreds of miles in diameter, has struck the great frozen world of Jupiter and penetrated into the deeper layers. The resulting vent with its gases forms the mysterious "Great Red Spot" which is seen in the photograph on the opposite page. (FROM THE DRAWING BY G. F. MORRELL, F.R.A.S., F.R.G.S.)



# A "ZEBRA-STRIPED" SHARK: EFFECTS OF LIGHT ON FISHES' COLORATION.

PHOTOGRAPHS BY DR. C. M. BREDER, JUNR., ACTING DIRECTOR OF THE NEW YORK AQUARIUM.



1. ONE OF THE LARGER SPECIMENS EXHIBITED AT THE MARINE STUDIOS, FLORIDA: A BIG SHARK (*CARCHARHINUS*), IN ITS NORMAL PROWLING MOTION, AS SEEN FROM BELOW.

ON the facing page we give photographs of a mother porpoise and her young at the Marine Studios, a unique form of aquaria near St. Augustine, Florida. The exhibits can be examined through portholes let into the sides and bottom, and it is expected that scientific knowledge will be enriched by the observations made of the habits of life of these "bottled-up" sea-dwellers. Dr. C. M. Breder, Junior, Acting Director of the New York Aquarium, visited the Marine Studios a short time ago and obtained these remarkable photographs showing the effects of sunlight on the coloration of a large shark. It is generally assumed that the typical grey sharks with their counter-shading are inconspicuous and the photograph on this page taken from below shows this (Fig. 1). However, writing in the "Bulletin of the New York Zoological Society," Dr. Breder states: "There

[Continued above on right.



2. A HEAD-ON VIEW OF THE LARGE SHARK: THE PATTERN OF LIGHT ON THE BACK IS MUCH FAINTER THAN IN THE PHOTOGRAPH BELOW.



3. STRIPED LIKE A ZEBRA!: THE SHARK IN SUNLIGHT WHICH, UNDER CERTAIN CONDITIONS, PAINTS A SCINTILLATING PATTERN ON ITS OTHERWISE DRAB BACK—ONE OF THE REMARKABLE PHOTOGRAPHS OBTAINED AT THE MARINE STUDIOS.

are certain conditions under which such fish become exceedingly conspicuous and stand out like the proverbial sore thumb. When a shark or similar fish is a few feet below the surface in clear, sun-drenched water that is rippled by a light breeze, the characteristic pattern of light-bands plays over his back. These are identical with the patterns so often to be seen on sandy beaches under similar conditions. Moreover, if the water is properly clear, the passage of the light-rays through it is invisible. Those that pass the shark are lost in the depths, only those impinging on the fish's back becoming evident. Thus the upper parts of the shark against the blue-green background become a living network of brilliant golden lines—the colour intensified by the juxtaposition of the neutral background. These lines leave off exactly where the white under-parts of the shark commence, which take on the shade of the back by virtue of being in shadow. The photograph (Fig. 3) shows well the manner in which such a shark becomes an outstanding figure. His position must not be too far below the surface, since the spread of the light-bands soon

[Continued below.

softens them, so that they are little evident, as seen in the head-on view (Fig. 2). One is moved to wonder what significance this condition has on the life and behaviour of oceanic fishes. Suddenly, when light and ripple are in certain relationship, they pass from a condition of merging at a little distance into the hazy blue background to one of extreme brilliance, made up of a pattern of yellow-appearing lines, visible for a considerable distance. Not only is it a striking pattern, but it insists on dancing about, whether the fish is moving or drifting, and all against a uniform background of static appearance. Whatever may be the significance of this condition to oceanic fishes, their enemies or their prey, it does so happen that sharks are more apt to bask at the surface, with their dorsal fins protruding, when conditions are as described, than at most any other time. When in such a position this outstanding pattern is effectively destroyed. Could this effect be among the factors that determine whether a shark basks at the surface or remains below?"



# THE ONLY PORPOISES KEPT IN CAPTIVITY: A "MARINE ZOO" ATTRACTION.

PHOTOGRAPHS BY HUGO H. SCHRODER AND DR. C. M. BREDER, JUNR., ACTING DIRECTOR OF THE NEW YORK AQUARIUM.



THE ONLY PORPOISES IN CAPTIVITY: A MOTHER (RIGHT) AND HER YOUNG, 'FLOATING UPRIGHT IN THE WATER, AT THE MARINE STUDIOS, FLORIDA.

THE Marine Studios, near St. Augustine, Florida, are something new in aquaria, and present a radical departure from the standard type. They consist of two enormous tanks—one, rectangular in form, measuring 100 ft. by 50 ft. and 18 ft. deep; and the other, circular, 75 ft. in diameter and 11 ft. deep. Some 200 port-holes are arranged at various levels so that

*[Continued opposite.]*



FOUND TO HAVE A HOBBY-HORSE "GAIT" WHEN SWIMMING: A PHOTOGRAPH OF A PORPOISE TAKEN THROUGH A WINDOW BELOW WATER-LEVEL.



FEEDING-TIME AT THE MARINE STUDIOS: A PORPOISE LEAPING HIGH OUT OF THE WATER TO REACH A FISH HELD BY AN ATTENDANT AT THE "MARINE ZOO"—A PERFORMANCE ALWAYS WATCHED BY A LARGE CROWD.

the exhibits can be viewed from almost every angle, and scientists can photograph or film ocean life under conditions which exist nowhere else. At present the specimens include sharks, rays, sea-lions, numerous tropical fish, and the only mother and baby porpoise in captivity. The latter are very popular with visitors and their jumping display at feeding-time is always well attended. It has been noticed that a porpoise swims with a peculiar hobby-horse "gait," and our knowledge of sea-life will undoubtedly be enlarged by the observations made at this "marine zoo."



AN UNFAILING ATTRACTION AT THE MARINE STUDIOS: THE MOTHER PORPOISE WAITS WHILE HER OFFSPRING JUMPS FOR A FISH HELD OUT BY AN ATTENDANT AT FEEDING-TIME.



SHOWING THE PECULIAR SHAPE OF THE LOWER JAW AND THE BLOW-HOLE ON TOP OF THE HEAD: THE MOTHER PORPOISE COMING UP TO THE SURFACE AT THE MARINE STUDIOS, WHERE SHE IS VERY POPULAR WITH THE VISITORS.



# THE DANCE OF LIFE:

AN ELEVENTH-CENTURY TAMIL BRONZE OF SIVA  
NATARAJA PRESERVED AT THE TORONTO MUSEUM.

By F. ST. G. SPENDLOVE, Assistant, Royal Ontario Museum of Archaeology.

A REMARKABLE South Indian bronze figure of the Dancing Siva (*Natarāja*: Lord of the Dance) has recently been placed on exhibition in the Royal Ontario Museum of Archaeology, Toronto. It is an early specimen, dating perhaps from the latter part of the eleventh century. The figure is a product of Tamil art, made by that warlike Dravidian race which brought a large part of India under its rule, and ravaged the Buddhist cities of Ceylon. The Chola Dynasty (A.D. 850-1100) witnessed the greatest period of Tamil ascendancy, and its kings were particularly devoted to the service of Natarāja. Chidambaram, a village in the South Arcot region, has been devoted to the Natarāja cult for much more than a thousand years. To the Sivaite it is the centre of the universe: *Tillai*, the home of the Lord of Existence. In the tenth century its temple was covered with gold by one of the Chola kings.

The Dancing Siva appears in various forms, named according to the special character of the dance. The dance of Siva, which is usually represented, is called either *Ananda tāṇḍava* (The Dance of Joy), or *Sabhā-pati* (The Lord of the Divine Congregation), the latter having reference to the assemblage of all gods, goddesses and saints to watch the performance of the cosmic dance. Natarāja figures are always in the dancing attitude, and were made more for processional use than for temples. The usual temple image of Siva is the *linga* pillar, a symbol of the formless, all-pervading Divine Being, unlimited by time or space; the universal animating spirit of the world which finds expression in all living forms.

Siva is usually considered to be a god of destruction only: the third person of the Hindu Trinity. The Tamil follower of the Sivaite cult would consider this concept lacking in proper appreciation of Siva's other attributes: those of creation and the preservation of life. The Sivaite sees destruction as the necessary end of every cycle, both universal and individual. It is manifest in all nature and all history, and to deny its inevitability in the human realm would be self-deception, but equally inevitable are creation and the continuance of existence. The cycle of life is a perfect circle, not only human in its expression, but also leading the human spirit to new incarnations in a variety of shapes. Thus the follower of Siva will admit that he is a deity of destruction, but maintains that he is also the lord of birth and life's continuance. The Tamil concept of Siva is that of Supreme Lord; the other gods shine only with reflected light and exist by his suzerainty. Siva is a deity of numerous attributes, and is worshipped under many sportive forms as well as more serious ones; but the real essence of the god is supposedly above expression: formless, uncreate, impossible of comprehension by the human mind or of representation by art. To the Hindu, all the circumstances of life are sent by the gods; to the Tamil they are the work of the master of the gods, Siva himself; sometimes worshipped as an ash-smeared ascetic, and at other times as the Divine Dancer of the Assembly of Gods. All blessings, all troubles; good fortune and bad fortune; prosperity and tribulation; all come from some attitude or disposition of Siva. The Sivaite faith has a cosmogonic significance, and the god himself assumes the character of a great impersonal natural force, all-knowing in its comprehension, and all-powerful in its capacity: the essence of both Being and non-Being.

Siva has many dances, but his cosmic dance far excels the others in its symbolism and depth of meaning. The

most logical interpretation of it, which also accords with tradition, seems to be the measured release of divine energy in creating, preserving and destroying all forms of life. Only the rhythmic expression of this demiurgic force prevents it from being immediately destructive to all life; by the cosmic

dance it is applied to the preservation of the natural order.

The true character of the dance is strikingly shown by the beautiful bronze figure reproduced on this and the opposite page. Natarāja is shown with four arms; one uplifted, with the hand in the gesture of Divine Reassurance (*abhaya mudrā*); another inclined sideways in the "elephant's trunk" gesture, pointing to the upraised left foot, symbol of human salvation; a third hand holds a fire-ball and a fourth the hand-drum. The god wears a tall crown of peacock feathers, in which appear the crescent

is motion in all creation: the planets and the Zodiac, the years, months and days all dance to their own peculiar music, but the dance of Siva contains all things and supports all things; without this master rhythm the smaller harmonies of life would soon cease. Within it are all birth and generation, all fruition and harvest, all death and non-being, all liberation and ultimate bliss. No hatred is there, nor desire for destruction, but merely the fulfilment of natural law. It is celestial music that Siva dances to: we are told that Brahma, Vishnu and the other gods play together upon heavenly instruments.

This divine harmony of sound and motion is linked with the recurrence of day and night, seed-time, harvest, and the rotation of the seasons, the quickening of the unborn child, the flowing of the ocean's tides and the sap of trees. All things which have place within the cycles of time and being come as a result of Siva's dance of universal equilibrium. Were the dance to cease, no one could be sure that the appointed order

of the seasons would be preserved, for winter and spring are steps in the dance. The divine dancer is the maintainer of the whole cycle of natural law.

One can attribute to Siva neither love nor hate; neither pain, pleasure nor desire: He is above all things, for He comprehends all things. Natarāja treads upon the world, and His towering peacock crown seems to touch the Milky Way. The flaming circle of the universe can barely contain Him. The earth is His footstool, the stars are His jewels, the gods are His servants. With one lordly foot He spurns the crawling forces of darkness and futility. Creation moves by the beat of His drum: fear is banished by His uplifted hand; His cleansing fire makes all things new; liberation is His noble gift. One eye is the sun, another is the moon; His third eye is fire itself, and with it He reduced Kama, the God of Love, to a pile of ashes. His vision is both of Time and the Timeless, from beyond the days of earth's beginning to beyond the last of man's race. Before Time was, He was; when He so pleases, Time and all its works shall crumble to a little dust, and His smile shall not change. Life and death; birth, existence and destruction, followed eternally by repose and reintegration; the cycles of worlds, of nations and of men; all to Him are faint music which blends with the divine harmonies to which He dances. To the eye of Siva nothing is great and nothing is small; nothing is merry and nothing is sad. He is a god, and He is all gods; He is mercy and He is destruction. All is born, all lives, all dies; every aspect of nature proclaims His attributes. Passionless, alone and unique; creating but uncreated; destroying but Himself eternal; Siva is the embodiment of cyclical law and the overlord of all life. Nothing He could do to man would be an injustice; no praise man could offer Him would be sufficient.

The appearance of the river goddess Gangā refers to the legend that once the River Ganges flowed only in the heavens. King Bhagiratha underwent many penances in order that the celestial river might flow down and purify the earth, but since the earth could not bear its weight, Siva mercifully consented to receive the waters in his hair. For a thousand years they swirled and eddied in his flowing locks, but when Siva thought the pride of the arrogant river had been sufficiently humbled, he let it come forth in seven small streams, one of which is the Ganges of to-day. The flowing streams represented in the image are generally considered as being Siva's hair, but close examination will show their watery character.

The Sivaite faith attains to mysticism of a high and pure order, sometimes difficult for a Western mind to follow, because of its unfamiliar symbols, but which is a testimony to the fundamental oneness of religion. When expressed in iconography, it has produced many forms: sportive, serious and terrible. Natarāja is probably the most beautiful and gracious of them all; certainly its equal is not known in the history of symbolism.



THE TAMIL BRONZE FIGURE OF THE DANCING SIVA, RECENTLY PUT ON EXHIBITION AT THE ROYAL ONTARIO MUSEUM OF ARCHÆOLOGY, TORONTO: THE REVERSE SIDE, SHOWING THE CIRCULAR PROJECTION ON THE BACK OF THE GOD'S HEAD.

moon, the head of a cobra, and the skull of Brahma's fifth head—cut off by Siva as a punishment for misrepresentation. Siva has a third eye, his eye of destruction, in the middle of his forehead. Seven streams of water issue from his hair, and among them is Gangā, goddess of the sacred river, which is one of the seven. In his ears Siva wears both male and female ear-rings. He is clothed in a single brief garment, and is adorned with bracelets, bangles, a fillet and a collar; also finger, thumb and toe rings. Within a splendid flame-tipped aureole (*tiruvāsi*) he stands upon the demon Apasmāra, supported upon a double lotus pedestal. On one wrist is a serpent, the usual ornament of the god. Another serpent in the hand of the demon below is said to be the corresponding ornament from another arm, dropped during the rapid dance.

The figure is instinct with motion; its graceful, measured movement is the rhythm of life, the timeless dance of being. Siva is himself the conqueror of time, and in a well-known grouping a great figure of the god dominates a pigmy representing the Spirit of Time. There





### THE DANCE OF LIFE.

A TAMIL CONCEPTION OF THE SUBLIME COSMIC RHYTHM EMBODIED IN A GRACEFUL ELEVENTH-CENTURY BRONZE OF SIVA NATARAJA.

This bronze figure of Siva as Nataraja, "Lord of the Dance," was recently placed on exhibition at the Royal Ontario Museum, Toronto. It is an unusually fine example of bronze-casting by the *cire perdue* process, and was possibly moulded in one piece. The surface of the metal is smooth and is covered by a medium green

patination. The outer circle is edged with thirty-five flames, and in a deep groove on this circle are ninety-six stars: the circle emerges from the mouth of a monster head on either side of its base. The reverse side of the aureole is flat, as can be seen from the illustration on the opposite page. (Dimensions: Height, 40½ in.; width, 34½ in.)

REPRODUCTIONS (ON THIS AND THE OPPOSITE PAGE) BY COURTESY OF THE ROYAL ONTARIO MUSEUM OF ARCHÆOLOGY, TORONTO.



# LONDON AS A CHINESE ARTIST SEES IT: BEAUTIES OF A MISTY ATMOSPHERE.

REPRODUCTIONS FROM "THE SILENT TRAVELLER IN LONDON"; BY COURTESY OF THE PUBLISHERS, COUNTRY LIFE, LTD.



THE CHARM OF LONDON'S HAZY ATMOSPHERE AS IT APPEARS TO A CHINESE PAINTER: "FOG IN TRAFALGAR SQUARE"; BY CHIANG YEE. (Collection, Mrs. Ina Lewishon.)



THE HEART OF LONDON GIVEN A DELIGHTFUL ETHEREAL QUALITY BY MR. CHIANG YEE'S BRUSH: "MORNING MIST, ST. JAMES'S PARK."



"EARLY AUTUMN IN KEN WOOD": A DRAWING MADE IN THE GROUNDS OF THE BEAUTIFUL NORTH LONDON MANSION (NOW A PUBLIC PARK); IN WHICH MR. CHIANG YEE PARTICULARLY DELIGHTS.



"DEER IN RICHMOND PARK": A CAPTIVATING EXAMPLE OF THE WAY IN WHICH THE CHINESE ARTIST TRANSFORMS EVERY SCENE WITH HIS UNERRING SENSE OF RHYTHM AND DESIGN.

London seen through the ideas of a Chinese artist has a novel, most attractive, aspect. Mr. Chiang Yee, author of "The Silent Traveller in London," in which the paintings reproduced upon this page appear as illustrations, says many pleasant things of Londoners. But what will probably strike the "natives" as particularly engaging are the attractions he finds in London's fogs. He gives a lively description of his first encounter with a real "pea-souper," concluding by saying "a part of all human action should be hidden under a cover such as fog, so that it might be visible and invisible at once, and I think that is why London has a particular beauty, perhaps more than any city in the world." Ken Wood is a spot that particularly appeals to his imagination. He says: "I like to be there in autumn better than at any other time. . . . One autumn my breath was suddenly taken away by a dense

red layer on the tree-tops (behind the building) when I came over the small bridge crossing the pond. Below the red layer was the dark mass of the trees and then came the wide fresh meadow. On the meadow only a few red leaves had fallen and were lying there, telling me that autumn was in full swing and that the leaves were just turning red." And he ends by quoting a charming poem written on that occasion. He is appreciative, too, of London in winter: "The leaves of the trees," he says, "have all fallen, and the whole body of branches and trunks is deep black. When those trees expose themselves entirely naked before the eye, showing the way of arrangement of the branches and their interlacing of each other, I find more beauty in them than I can easily describe. It is a sight that I never get tired of looking at and I love to make studies of them continually."



# THE CAMERA AS RECORDER: NEWS FROM ABROAD BY PHOTOGRAPHY.



THE RESULT OF ANTI-ITALIAN FEELING AROUSED IN TUNISIA BY ITALIAN CLAIMS TO THAT COUNTRY: THE SMASHED WINDOWS OF AN ITALIAN TRAVEL AGENCY.

We illustrated the Italian agitation for Tunis, Nice and Corsica in our last issue. Not unnaturally, considerable indignation was evoked by such demands in the territories in question. Our photograph shows the result of anti-Italian demonstrations in Tunis. On December 14 M. Bonnet, the French Foreign Minister, declared categorically that the French Government could not in any circumstances consider the cession of any territory in France, in her colonies, or in her protectorates. Nevertheless, the Italian Press campaign continued; though it was noticed that Signor Mussolini made no reference to the subject in his speech at Carbonia. (*Planet.*)



ITALY'S NEW COAL-MINING TOWN IN SARDINIA: A MODEL OF THE MINERS' SETTLEMENT AT CARBONIA, INAUGURATED BY SIGNOR MUSSOLINI.

Signor Mussolini formally inaugurated the coal-mining centre of Carbonia, in Sardinia, on December 18. In his speech he referred to "the immense wealth of Italy's self-sufficiency of coal, in no way inferior to foreign coal" awaiting the miners at that site. Carbonia will have an estimated annual output of a million and a half tons of coal, which is said to be suitable for a variety of purposes, including locomotives and coastal steamers. (*A.P.*)

WHEN BOMBS WERE USED AS A LOAD FOR A RECORD-BREAKING WEIGHT-CARRYING ITALIAN AIRCRAFT: COLONEL TONDI (CENTRE) WITH HIS CREW AND SAVOIA-MARCHETTI MACHINE.

Five world's records are claimed to have been set up in a three-engined Savoia-Marchetti military aeroplane, in Italy on December 4, by Colonel Angelo Tondi. Four of these were for speed over 1250 miles (2000 kilometres) with various loads: namely, empty, half-ton, one ton, and two tons respectively. The average speed was 293 m.p.h. The fifth record claimed was for 625 miles (1000 kilometres) with a two-ton load at an average speed of 295.5 m.p.h. The first four records were previously held in France, where an average speed of 271 m.p.h. was achieved by MM. Rossi and Vigroux in an Amiot bomber; the fifth by an Italian Savoia S.79 machine flown by Bacula and Ambrosio at 268 m.p.h.

*Associated Press.*



WHEN THE ITALIAN CHAMBER OF DEPUTIES "SIGNED ITS OWN DEATH WARRANT": MEMBERS OF THE GOVERNMENT AND THE DEPUTIES, ALL IN FASCIST UNIFORMS, AT THE LAST SESSION OF THE BODY, WHICH IS TO BE REPLACED BY A CHAMBER OF "FASCIO" AND CORPORATIONS.

The Italian Chamber of Deputies, after an existence of 90 years, disappeared from the nation's constitutional life on December 14, when the Deputies assembled to approve the Bill instituting in its place the Chamber of "Fascio" and Corporations. The new Chamber will be opened on March 23. All the Deputies were in Fascist uniform for this occasion. When Signor Mussolini took his seat he was greeted with cheers. The bills before the Chamber, which included anti-Jewish

laws and a proposal that in case of war the Deputies should be immediately mobilised and sent to first-line units were passed unanimously. The Deputies sang "Giovinezza" and other Fascist songs, in which both the Duce and the public joined. The last speaker before the sitting was closed was Signor Paolo Orano, a prominent figure of pre-war Italian politics—a period when he was already working with Signor Mussolini.



## 1545 BRITISH VESSELS OF OVER 3000 TONS AT SEA UPON

## ONE DAY: OUR MERCHANT FLEET—VITAL TO THE EMPIRE.



EXPLANATION OF THE SHIPPING ON NOV. 24, 1937.

TOTALS OF BRITISH SHIPPING, ON NOV. 24, 1937:

There were 1545 British vessels at sea on this date, 226 other British vessels afloat (including those on the Great Lakes, etc.), making a total of 1771 vessels afloat. The British vessels in harbour were distributed as follows: Ports in the British Isles, 207; in Western Europe, 43; in Scandinavia and the Baltic, 5; in the Mediterranean, 41; in India, 52; in China, Japan, and East Indies, 59; in Australia and New Zealand, 41; in Africa, 30; in Canada, U.S.A. (East Coast) and West Indies, 83; in Canada and U.S.A. (West Coast), 14; in South America (all coasts), 40.

## FACTS ABOUT BRITISH GIVEN ON THIS CHART.

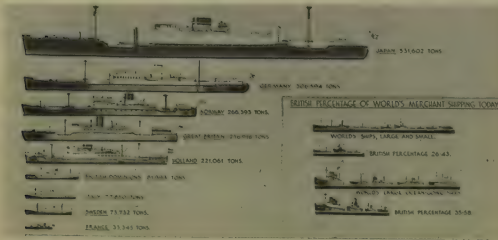
There were thus 705 vessels in harbour in all, making a grand total of 2476 British ships.

NOTES ABOUT THE SHIPPING SHOWN ON THE CHART:

Ships are plotted as near their actual positions as the scale of the chart will allow. Ships of 3000-10,000 tons gross are shown in solid black; ships of over 10,000 tons with a white bar across them. The figures in circles indicate the number of British ships in harbour, grouped in areas, on November 24, 1937. The figures in brackets indicate the number of British ships at those ports on November 24, 1937.



B.R. 135.



BRITAIN OUTDISTANCED IN THE RATE OF INCREASE OF MERCHANT TONNAGE BY FOREIGN POWERS: A PICTORIAL DIAGRAM SHOWING THE RELATIVE INCREASES OF THE CHIEF MARITIME POWERS IN 1938, AND THE PERCENTAGE OF WORLD SHIPPING FLYING THE BRITISH FLAG.

## A GRAPHIC ILLUSTRATION OF WHAT SEA TRANSPORT MEANS TO THE SHIPS, OF OVER 3000 TONS, AT SEA UPON A GIVEN DAY IN 1937 AND OF OUR IMPORTS

CHART REPRODUCED BY COURTESY OF THE

THE Admiralty and H.M. Stationery Office are to be congratulated upon the publication of the chart which we reproduce here, for it is a most striking revelation of what sea transport means to the Empire. The chart shows as nearly as possible the actual position of British Empire vessels, of over 3000 tons gross, at sea on November 24, 1937. It also gives particulars of the vessels in harbour at that date. It has been prepared by the Plans division of the Admiralty, and is published by H.M. Stationery Office at



COUNTRIES WHICH, WITH THE EXCEPTION OF MERCHANT TONNAGE IN COMPARISON WITH 1914: ITALY, GERMANY, FRANCE, AND THE BRITISH DOMINIONS.

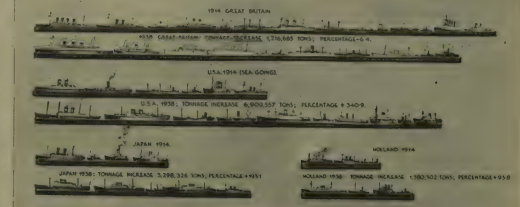
## EMPIRE: A CHART WITH THE POSITIONS OF ALL BRITISH EMPIRE VESSELS PLOTTED UPON IT; WITH DETAILS OF SHIPS IN HARBOUR; FROM THE VARIOUS REGIONS.

REPRODUCED BY COURTESY OF THE



EMPIRE, HAVE ALL INCREASED THEIR TOTALS OF MERCHANT TONNAGE IN COMPARISON WITH 1914: ITALY, GERMANY, FRANCE, AND THE BRITISH DOMINIONS.

3s. 6d. (postage extra). Naturally, many vessels of smaller tonnage than 3000 also contribute to the trade of Great Britain and the Dominions. The network of British trade routes is computed to total 90,000 miles. From South America there is a steady stream of shipping. The North Atlantic is seen to be studded with British ships, and the Mediterranean thronged. At the foot of these pages we subjoin pictorial diagrams embodying disturbing facts about the relative position of British merchant tonnage.



THE DECREASE OF BRITISH TONNAGE IN 1938, AS COMPARED WITH THAT IN 1914: A PICTORIAL DIAGRAM (TO THE SAME SCALE AS THAT IN THE CENTRE); SHOWING ALSO THE GREAT STRIDE FORWARD MADE BY THE U.S.A. (THOUGH THESE FIGURES INCLUDE GREAT LAKES SHIPPING).





## THE WORLD OF SCIENCE.



### THE CORN-CRAKE IN PERIL.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

EVER since the middle of November our newspapers have been commenting on the rapid decrease of one of the most delightful of our summer visitors, the corn-crake, or land-rail. The interest so suddenly aroused in this bird was, I suspect, due to the announcement made by Mr. C. A. Norris at the annual dinner of the British Trust for Ornithology held at the Zoological Society on Nov. 13, when he gave the results of a careful and widespread enquiry on the part of a large number of competent observers spread all over the British Islands.

This decrease has assumed serious proportions in large areas of the South of England, Ireland, Wales

When I was a boy, more than half a century ago, I could listen every summer to the strange cry from Norfolk cornfields and meadows. It is difficult to set down that cry in words, but it can be imitated, with fair accuracy, by drawing the thumb-nail along the teeth of a comb. But one must know the call well to do this successfully, for the rail must be used in short jerks of, say, one second's interval. It has been described as sounding like "cree-cree-creek." But it has another peculiarity: the bird is a great ventriloquist, and it was always impossible to locate the performer with any degree of accuracy! But it has another string to its bow in the art of deception,

for, on occasion, as by sudden fright or when very slightly wounded, it will feign death. Picked up in the hand, its head and legs will dangle helplessly and its eyes remain closed. But lay it gently on the ground and wait a few moments and signs of returning life will be seen. Stand quite still, and in another moment it will have vanished into the grass!

In its general appearance it is a graceful bird, and is as modest as a Quaker in its dress. The male has bluish-grey cheeks and the upper parts of a yellowish-brown, with dark, blackish centres to the feathers, while the flanks are barred with cinnamon-buff. The throat and belly are white. The female differs but slightly from her mate, chiefly in having less grey on the cheeks. She is also slightly smaller, the male being about 10½ inches long. It feeds upon worms, slugs, beetles, small lizards and seeds of rushes. Like all the rail tribe, the clutch of eggs is large, ranging from eight to twelve and even more. They are of a pale, greenish-grey colour, with spots and blotches of warm red-brown and ashy-grey. The nest is placed amid rank weeds, long grass or beds of nettles, and incubation of the eggs is left entirely to the female. The newly-hatched young look like little black balls of silky down, characteristic of the rail

as with the other nearly related members of the rail tribe, is extremely compressed, enabling rapid progress to be made among the "jungles" amid which it lives. But this adjustment to such conditions has reacted on their powers of flight, which are generally described as feeble. Nevertheless, they are, after all, not so feeble on the wing as some would suppose, inasmuch as they are enabled to make the long flight from our shores to their winter quarters in Africa and the return journey in the spring quite as successfully as the rest of our winter migrants! But to get a real grip of this adjustment of the body to life amid "jungles" of long grass, corn, or reeds,



1. THE CORN-CRAKE, WHICH HAS RECENTLY BEEN DECREASING IN MANY PARTS OF THE BRITISH ISLES: A BIRD WALKING SLOWLY FORWARD, DISPLAYING ITS SHORT BEAK AND OTHER CHARACTERISTICS.

The decrease of the corn-crake has assumed serious proportions in large areas of the South of England, Ireland, Wales, and Scotland. This decrease has, in fact, been going on for a very considerable time, and has been attributed to improvements in land-drainage (as in Norfolk), to the use of mechanical hay-cutters, or generally to increased cultivation.

Photograph by Ralph Chislett.

and Scotland, but it is good to know that it is holding its own, or even increasing, in the North of Ireland and Scotland and the Scottish Isles. But the decline in the numbers of this most interesting bird has been going on for a very long time. So that what this report has brought to light is apparently an assurance that it has now reached an acute phase. That famous naturalist, Lubbock, in his "Fauna of Norfolk," written nearly one hundred years ago, told us that it had much decreased in Norfolk, owing to drainage and cultivation. Such as bred in standing corn were safe, but not so those which nested in the meadows, where their nests were destroyed during haymaking; and the severity of these conditions has gone on increasingly till now. In the time of that great bird-lover, Henry Stevenson, the corn-crake, he tells us, frequented most the localities where cultivation bordered on a low-lying district, with a river, or smaller stream, flowing through a range of rich meadows, or in the "Broad" district, those drier marshes which divide the arable land from the actual swamp. But he was of opinion that this bird was never so numerous as in the more northern counties, which were visited by great numbers every year. This is now, unfortunately, no longer true.



3. THE NEST AND EGGS OF THE CORN-CRAKE: A CLUTCH OF NINE; EIGHT TO TWELVE BEING THE AVERAGE FIGURE, THOUGH EVEN MORE HAVE BEEN FOUND.

Photograph by F. Crooke.

tribe. Another peculiarity which this bird shares with the rest of the rail tribe and the ducks is the shedding of all flight-feathers simultaneously, so that for a time, until the new quills have grown, escape by flight is impossible. This unusual form of moulting would, of course, be impossible save to birds which can find all the food they need in thick, impenetrable cover.

In accordance with its mode of life, amid long grass or standing corn, the body of the corn-crake,



2. A FEMALE CORN-CRAKE ON HER NEST: A PHOTOGRAPH SHOWING THE BARRED FLANK FEATHERS OF THE BIRD, WHICH IS REACHING UPWARD TO PULL GRASS DOWN TO HIDE HERSELF, BEFORE SETTLING DOWN ON HER EGGS.

Photograph by Ralph Chislett.

according to the species, one should carefully examine the skeleton. Here it will be found that the "body" of the breast-bone is reduced to an extremely narrow ledge of bone on each side of the keel and the width of the pelvis, or hip-girdle, is proportionately reduced.

There are several species of rails in our list of British birds, but only three of these can be counted as "resident"—that is to say, breeding species—the land-rail, or "corn-crake," the spotted crane, and the water-rail. But the second of these is at most but a rare "summer resident" and breeds, at least occasionally, even now, in East Anglia, though formerly it bred annually as far north as Scotland. It may be distinguished by its white-spotted head and neck. It is more of a marsh-bird than the corn-crake. The water-rail, distinguished by its long, red bill and black, white-barred flanks, stays with us the year round, as do its near relations, the water-hen and the coot; and, like them, its habits are aquatic. In the marshy districts of Norfolk, and in Ireland, it is still, happily, to be reckoned common. Long may it remain so. Besides the

corn-crake and the spotted crane there are three other species on our list of British birds. There are the Carolina crane, a North American species which, by accident, has found its way over to our shores on six occasions, the little crane, a very small species which has visited us from the Continent on some forty occasions, and Baillon's crane, another very rare vagrant from the Continent which has twice nested in England.



# This England . . .



*Shropshire—Heath Mynd*

STRANGERS you will meet who hold that the English are forever sentimentalizing over a past that did not in fact exist. Yet in Shropshire they may see a living past that far outdoes the whimsies of the Christmas card. For here is the domestic architecture of the fairy-tale, beams, galleries, carved newel posts and all. Here, too, are names scarce credible, Shushions and Sheriff Hales, Boscobel and Gatherwind; and a countryside drenched in a history that you need not know to feel about you. The truth of the matter is simple; the Englishman's feeling for the past comes not of his dreams but of his daily contact with it. Though leaded panes be scarce in the cities of to-day yet is the Worthington you quaff there brewed as it was when gabled taverns overhung the street.







THE rise of industrial Staffordshire should be a fitting subject for the attention of any Englishman, provided he can bring himself to look at the products of his native land objectively. To hear some people talk one would imagine that to point out, however mildly, that not every teapot made before 1800 was a major work of art is almost *lèse majesté*. Just to show that this is a free country, let us indulge in a little criticism. The average Staffordshire potter was not remarkable for purity of taste; he was a humble sort of man, enterprising, industrious, and with no great tradition behind him, and his aim was to cater for a market whose demands were of no higher standard than his own. People wanted ornaments as colourful as possible, and plates as practical as possible: they were not greatly concerned with matters of form and shape, and they rather liked superfluous ornament.

It is perhaps easily forgotten that by the end of the seventeenth century newfangled—and, to some conservative minds, shocking—drinks were beginning to enter the country from the East. Drugs called tea and coffee were appearing upon fashionable tables, and as they were consumed hot something more suitable than a silver mug or a pewter bowl seemed desirable. It was really this minor social revolution which set the Five Towns on their way to prosperity, though the final solution to the problem of how to make cheap and efficient china was not discovered by Josiah Wedgwood till towards the end of the eighteenth century. The point is that the old coarse pottery, which had sufficed in the past, became *démodé*, and the early history of the industry is partly the story of attempts to add something to the clay which would make it white after firing. Then, about 1750, plaster of Paris moulds began to be used; no longer did the potter's hand coax the clay into shape, but exact repetition—highly efficient and necessary, but a trifle dull—became possible. Moreover, the potters began to imitate the effect of porcelain as far as they could in their humbler material, and a great many pieces were sent to Holland to be painted in bright enamels and then fired a second time to fix the colours: the technique of porcelain.

Porcelain is, by its nature, capable of far more

## A PAGE FOR COLLECTORS. THE VITALITY OF LATE-ENGLISH POTTERY.

By FRANK DAVIS.

Your fine ladies from Dresden—sweetly pretty shepherdesses and such-like—had every reason to look down upon the homely-featured, bucolic wench who is receiving the gentleman's expressions of affection with so timid an air of rapture, and the gigantic floral decoration of the background is not the exquisite tracery to be found in similar pieces of Chelsea porcelain; but it must have seemed a wonderful thing when it first found its way to a cottage or farm-

the excellent pigs in George Morland's pictures. Alas, that it is no longer possible to explain their popularity by asserting that they came into existence as a compliment to the excellent Uncle Toby of Sterne's "Tristram Shandy"! Mr. Richard Aldington suggested as long ago as 1923, in *The Times Literary Supplement*, that they originated not with Uncle Toby of the book, but with Toby Philpot, the subject of a song, "The Brown Jug," which was adapted from the Latin of the physician Geronimo Amalteo (1507-1574) by the Rev. Francis Fawkes and published in 1761. But even this categorical statement requires further comment, and for this reason: the figure on the right (in mauve clothes) can be dated from its style to about 1745, and was presumably made by Thomas, son of John, and father of R. M. A. Astbury. The presumption, then, is that a song about Toby Philpot was current, though not published, by this date. The differences in style between these three specimens will be obvious from the photograph, though not their colours. The remarkable thing about the centre jug is the little figure on the handle (believed to be unique). At first sight it might be a monkey; closer inspection reveals it as Pan with his pipes, which are just visible at the side of the handle. Of the three, the figure on the left, known as "The Planter," exhibits an unusual degree of originality, both in form and expression, and with his sage-green coat, green waistcoat, and blue-striped trousers is generally considered to represent the highest point attained in the design of this class of figure.

The pair of jugs shown in Fig. 3 carry the process of refinement a stage farther; they have a certain elegance which the most devoted admirer would scarcely claim for any ordinary Toby jug. Their origin was for long a puzzle, until it was noticed how closely they resembled a famous jug known as "The Fair Hebe" jug, marked J. Voyez, 1788, and R.M.A. and impressed on the base Astbury. This comparison would seem to settle the question. They were doubtless designed by that rascally Frenchman, Voyez, who at one period had been employed by the great Josiah Wedgwood as modeller and had been dismissed by him for intemperance.

These illustrations provide, a very fair, if incomplete, picture of what Staffordshire could achieve in this type of ornamental pottery. I venture



1. A VIGOROUS EXAMPLE OF STAFFORDSHIRE POTTERY: A GROUP WHICH CANNOT BE COMPARED WITH DRESDEN OR CHELSEA PORCELAIN, BUT MUST HAVE SEEMED A WONDERFUL THING WHEN IT FIRST FOUND ITS WAY TO A FARMHOUSE MANTELPIECE. (MID-EIGHTEENTH CENTURY.)—[Reproduced by Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]



2. AS TYPICALLY ENGLISH AS THE PIGS IN GEORGE MORLAND'S PICTURES: (FROM L. TO R.) "THE PLANTER," MADE BY RALPH WOOD (c. 1765); A FIGURE IN A MOTTLLED BROWN COAT WITH A SEATED PAN ON THE HANDLE, MADE BY RALPH WOOD (c. 1765); AND A FIGURE WEARING MAUVE CLOTHES MADE BY THOMAS ASTBURY (c. 1745).  
(Reproductions of Jugs by Courtesy of Messrs. Stoner and Evans, 3, King Street, S.W.1.)



3. HAVING A CERTAIN ELEGANCE WHICH COULD SCARCELY BE CLAIMED FOR ANY TOBY JUG: A PAIR OF JUGS, PROBABLY DESIGNED BY J. VOYEZ (c. 1785).  
The woman is wearing a brown hat and shoes and a light-brown blouse with white sleeves. Her skirt is blue-grey, and the base of the jug is mottled green and brown. The man is dressed in a brown hat, wig and shoes, with a yellow coat, blue-grey breeches and neckerchief. The base is similar to that of the other jug.

delicate treatment than pottery (all the constituents of porcelain are fused together to form a new body), and pottery groups and figures are necessarily more clumsy. But what they lack in gentility they sometimes make up in vigour, and I think one can say this of such an example as the Staffordshire group seen in Fig. 1, which is part of the bequest of the late Mr. Wallace Elliot to the Victoria and Albert Museum.

house mantelpiece, and it has the right to be judged from that standard and not from that of a Berkeley Square drawing-room.

While this group approaches the sentiment of so many porcelain figures, the jugs of Fig. 2 are found in pottery only. In theory purely practical, in fact they were sold as ornaments; a somewhat gross rustic taste, if you like, but as typically English as

to repeat that their merits and demerits deserve attention not in comparison with so sophisticated a material as that of porcelain, but by their own standards, which are closer to earth, and part of the ordinary life of tavern, farmhouse and cottage. If one looks at them from this angle they fall into focus, as it were, and exhibit just that good-humoured vitality which is, and was, the saving grace of ordinary Englishmen.



## ENGLISH HOTEL

## WHY GO TO THE RIVIERA?

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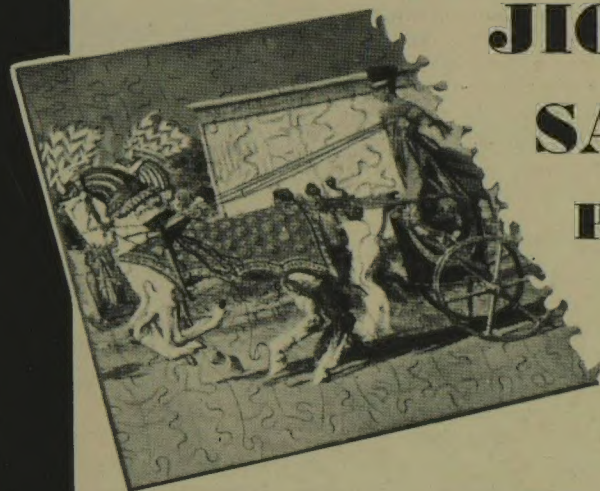
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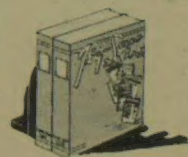
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## NOTES FROM A TRAVELLER'S LOG-BOOK.

BY EDWARD E. LONG, C.B.E., F.R.G.S.

## THE ISLES OF BERMUDA.

WITHIN the confines of the British domains there is no finer winter resort than that which is furnished by the little isles, strung together in crescent form, and well-nigh enclosing three large stretches of sea, which contribute to form the British colony of Bermuda, the oldest continuously-settled colony in the Empire, with a history which dates from the stirring times of the first settlement of Virginia. It was, in fact, the shipwreck of an expedition to Virginia, commanded by Sir George Somers, which led to the rediscovery of Bermuda in 1609, and to the gradual building-up there of a settlement which has grown at the present day into a British naval station of the first importance and a pleasure resort with attractions of the first order.

Chief amongst these attractions is the climate of Bermuda, one of delightful temperature during the winter months, the mean averaging about 65 degrees in the shade, with a good deal of sunshine and a bracing air, just the sort of weather to enable the visitor to enjoy to the full the many facilities for sport the islands furnish—bathing in crystal-clear water from beaches protected by reefs from rough seas, and in specially constructed sea-water pools; boating and yachting in almost land-locked waters, where the wind is rarely too strong for pleasure and where there are numbers of islets affording fascinating shelter for picnics; golf on courses with greens of velvety turf and finely-kept rolling fairways, where you get a succession of magnificent sea-views; tennis; riding along the beach or down leafy lanes; horse-racing on the race-track at Shelly Bay; and fishing for some of the gamest fish to be caught in any waters—tuna, ranging from 15 to 140 lb., barracuda, up to 40 lb., amberfish, the largest known to scale 150 lb., wahoo, running from 40 to 80 lb., and 35-lb. bonito.

The scenery of the islands is charming. Low hills clothed with juniper, palmetto, wild olive, and mulberry-trees alternate with valleys where wild flowers, ferns and creeping plants grow in profusion, hedges of crimson-pink hibiscus and red oleander, with trails of purple Morning Glory, whilst here and there the roadside is patched in colour with the crimson blossom of the Poinciana, and with fields of lilies of the purest white. In the midst of gardens in which, in great luxuriance, the wistaria, geranium, heliotrope, verberna, honeysuckle and lilac flourish are houses of white coralline limestone, standing out vividly from their vernal surroundings. In this Elysium motoring is forbidden, and you feel strangely content to jog along the leafy lanes, with an occasional glimpse of a rugged, rock-bound coast, in a horse-carriage driven by a top-hatted Negro driver, though you have the choice of a ride in an observation-car on a tiny railway which links the various islands together.

Many little villages lie scattered amongst the isles, where dwell the workers who tend the gardens of vegetables destined to capture the early markets in Canada and the United States, many of them Negro and Portuguese, and some of English descent, for the white people of Bermuda are, in the main, of old English stock. In St. George's, the old capital, are winding roads lined with quaintly-built houses, a picturesque market square, historic forts, and a State House and a church dating from the time of James I. Hamilton, the present capital, is far more modern in appearance, with an imposing Parliament House, a cathedral, pleasant public gardens, theatres and shops of smart style. Both Hamilton and St. George's possess high-class hotels, where the standard of accommodation, amusement and cuisine is that of the luxury hotels of Europe, and there are similar hotels at Elbow Beach, Belmont Manor, Coral Island and Inverurie, whilst on Somerset Island, at Cambridge Beaches, an estate has been developed commanding views of two delightful bays, which has charming little cottages amid lovely gardens for rental, with a parent hotel fashioned out of three old Bermuda homesteads. It is easier than ever

nowadays to get to Bermuda. There are direct services from English ports by the Pacific Steam Navigation and Elders and Fyffes Lines; from New York by express steamers of the Furness Bermuda Line, with semi-weekly sailings; and Imperial Airways and Pan-American Airways maintain a daily air service between New York (or Baltimore) and Bermuda, which occupies only five hours.

From "selling" newspapers to "selling" the cause for wireless for the blind is not as great a jump as



A PICNIC PARTY LANDS FROM THEIR BOATS ON FERN ISLAND, ONE OF THE MANY CHARMING ISLETS SCATTERED ABOUT THE INLAND WATERS OF BERMUDA.

Photograph by David Knudsen.



PICTURESQUE GOLF IN BERMUDA—DRIVING OFF FROM A GREEN ACROSS A SMALL ARM OF THE SEA!

Photograph by the Bermuda Trade Development Board.

it might seem on the surface. Radio is the only means by which the blind can "see" the everyday happenings of normal men and women. Lord Southwood, who for 364 days of the year "sells" papers to the millions, is going to the microphone on Christmas Day, at 8.50 p.m., to make the annual appeal on behalf of the British "Wireless for the Blind" Fund. Lord Southwood, well known for his efforts in the cause of charity, has never supported a more worthy cause. Since it was started in 1929, the Fund has distributed 44,000 wireless sets to necessitous blind persons. But there are still many who cannot enjoy the thrill of wireless owing to lack of means. It is for these that Lord Southwood is appealing. The organisers hope that no blind man or woman will be without radio in 1939. That hope will be realised if everyone helps this Christmas.

"Give him Havana cigars this Christmas" is the theme of the Cuban Government's attractive advertising. In passing this suggestion to the public, the Cuban Government are fortunate in having been assisted by some of our most distinguished writers, who aptly point out that the smoking quality and aroma of Havana cigars are unique. The gift of a box of Havana cigars is always welcome to one's men friends, and it has this great advantage: a box of cigars remains a reminder of the discrimination and goodwill of the donor.

Every year records an increase in the sales of "Who's Who." This is not surprising, for this famous book of reference is an essential source of information for the office or the home. Unlike many reference books, "Who's Who" is not restricted to specialised uses. It offers accurate information in a convenient form to the business man, the student, the writer, or the hostess. It contains more than 40,000 biographies in brief, supplied by the subjects themselves, and brought up to date from year to year. Every sphere of activity is covered in "Who's Who." The 1939 volume is now on sale, in stout buckram binding, at 63s. net, and in the library edition, with leather back, at 68s.

Owing to the London street renaming scheme, the "Post Office London Directory" (Kelly's Directories, Ltd., 186, Strand, W.C.2) has become more than ever essential to those whose business requires a detailed knowledge of London. Eight hundred new names of streets are included in the 1939 edition. This has, of course, meant very many thousands of changes of addresses, all of which can be ascertained by consulting the "Directory." The sectional street plan, on a 4-inch scale, has been specially revised, and, used in conjunction with the street section of the book, offers one of the easiest means ever devised for finding at a glance the situation of any street or set of premises in Greater London. The price of the "Directory" (with street plan) is 60s.

We regret that, by a slip of the pen, on page 648 of our issue of Oct. 8, we spoke of the Wright Brothers' first flight as taking place at Kitty Hawk Sands, North California. This should, of course, have read Kitty Hawk Sands, North Carolina.

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THE Christmas stamps have arrived. If your mail includes letters from Switzerland, Holland, Luxemburg, or Belgium, you should look for them, for it is on the Christmas mails that people and business firms use these to contribute their mites for child welfare. The Swiss set, as usual, is the most pleasing, with the three young ladies of St. Gallen, Uri and Aargau in photogravure on the 10, 20 and 30 centimes respectively. The 5 centimes, with a picture of Salomon Gessner, the bookseller of Zurich, who was also a poet, painter and engraver, is printed in copper-plate.



SWITZERLAND:  
A CHRISTMAS  
CHARITY STAMP.

The Luxemburg set is also a charming one, showing Sigismund, an early fifteenth-century Duke of Luxemburg, King of Bohemia and Hungary, and Emperor of Germany (1419-1437); six values in colour-gravure. Belgium's set of eight presents a portrait of Prince Albert, but while most countries only charge small charity surtaxes on their children's stamps, Belgium runs to higher values and higher supplements. That rather spoils them as children's stamps for use on the Christmas mails.

The British Post Office will probably issue a stamp or two to mark the centenary of the postage-stamp in 1940. It is quite likely that a number of other countries will also do so, as the stamp-system has been universal. Meanwhile the shade of the old Queen's Head of 1840 crops up on a stamp issued by Brazil and bearing the benign portrait of Sir Rowland Hill in his later years. Diagonally opposite the "Queen's Head" stamp is a tiny reproduction of Brazil's first stamp, one of the oval-shaped designs which have come to be known as "bull's-eyes." Brazil was the first great country to follow Britain's lead in issuing postage-stamps (in 1843), and the present 400-reis green stamp was issued in honour of a philatelic exhibition held in Rio de Janeiro this year.



BRAZIL:  
SIR ROWLAND  
HILL.



GERMANY:  
THE ANNEXATION  
OF SUDETENLAND.

Germany, writing her contemporary history in stamps as she goes along, has issued two "charity" stamps commemorating the annexation of Sudetenland. Hungary has overprinted a couple of her St. Stephen stamps with the name "Hazatérés," to celebrate the return of part of her old territories.

While France put the pride of her Atlantic mercantile fleet, the "Normandie," on some of her stamps, it has been left to the forthcoming London Stamp Exhibition (Jan. 21 to 28, 1939) to show what the "Queen Elizabeth" and the "Queen Mary" would look like in stamp designs. The exhibition specimens are printed by photo-gravure in the same printery as our regular stamps.

The last of the current Canadian series to appear is the 13-cent blue, with a view of Halifax Harbour. Printed in a light blue, which does not show up the engraving well, it conveys but a vague idea of this great harbour, which the King and Queen will probably see on their voyage next year.

Denmark has put out a small issue of three stamps in honour of her great sculptor, Thorvaldsen. His portrait appears on the 5 and 30 øre, while the 10 øre depicts his first great statue of Jason. Greenland now demands a fresh page in our albums, the first regular postage-stamps being in a series of seven. The Danish King's portrait on the low values is set against a background of icy mountains, while on the 30 øre and the 1 krone, the Great White Bear rules in solitary state.

The separation of Burma from India was already marked for us last year by the introduction of the Indian stamps overprinted for use there. Now the country has produced its first definitive stamps in a series of designs obtained in open competition. They have been printed by the Nasik Security Press, near Bombay. The three lowest values are of ordinary small size, with the Emperor's head, crowned. The other values are larger and bear the royal portrait in association with varied scenes of pictorial interest, which include the royal barge, elephants logging Burma teak, work in the rice-fields, the Irrawaddy, a peacock, and a shrine.



BURMA: KING GEORGE VI., AND  
THE ROYAL BARGE.



Mr. H. R. Harmer sends Cordial Greetings  
for Christmastide and the New Year  
to all philatelists throughout the World.

He has pleasure also in announcing that he has received for sale during the New Year a large number of General and Specialised Collections for sale by auction

They include specialised collections of Virgin Islands and Nevis, offered on instructions received from C. J. L. Snowden, Esq., F.R.P.S.L., a collection of unused modern British Colonials, on instructions of Harold Lofery, Esq., of Pinner, specialised collections of British West Indies, by order of the Executors of the late Capt. G. Symons, M.C., specialised collection of New South Wales by order of R. S. Chambers, Esq., of Edinburgh, specialised collection of Newfoundland by order of H. K. Beken, Esq., a British Colonial Collection formed by the late Dr. John Cotton, of St. Helens, and the World's finest collection of Canary Islands Air Mail Stamps.

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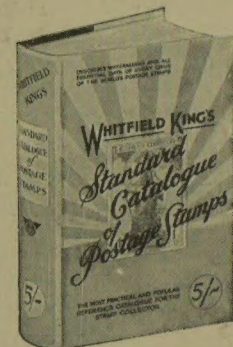
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